



8 = 400 - Souverain Souabe Long aus Braunschw.

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NO. I.—VOL. V.]  
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## THE GAELIC JOURNAL.

VOL. V., NO. I.

Price 6d. a copy, post free; Annual Subscription, 6s.

With this number we commence a new series of the *Gaelic Journal*, which we hope to issue monthly for the future. The sale of the whole impression of No. 48 has encouraged us to think that a monthly issue of the Journal will find a sufficient number of subscribers to pay for printing and publishing. Our subscribers at present are of various classes—(1) those who have paid in advance for the twelve monthly numbers; (2) those who pay in advance for any time they wish; (3) those who pay sixpence in advance for the next number only; (4) those who endeavour to extend the circulation of the Journal by taking a number of copies of each issue, returning, after a time, the unsold copies and the price of those disposed of.

We respectfully invite friends of the Irish language to assist the Journal in any of those ways. All communications to be addressed to the Editor.

We have to thank the Irish Press for their notices of our last number, which were the means of making the existence of the Journal known to many. We have also to thank cordially many gentlemen who obtained subscriptions from their friends. Some gentlemen sold 100 copies; others, 30, 20, 12, 6, &c., &c.

Our Easy Lessons have been received with much favour, and many correspondents have kindly sent suggestions. It is, in a way, to be regretted that so much of the Journal is taken up with matter so elementary, but a good foundation for Irish studies is the first requisite. Besides, nine-tenths of our subscribers are beginners.

Matter intended to be printed should be written carefully and legibly. Preference will be given to simple Irish prose, modelled on the spoken language.

All the back numbers of the *Gaelic Journal* can be had except No. 4. Price, post free, 6d. each. There are only a few copies of No. 48. The table of contents of Vol. IV., with photograph of Dr. O'Donovan, will be sent, post free, for three stamps.

## EASY LESSONS IN IRISH.

(Continued.)

### § 56. EXERCISE VI.

|   |  |
|---|--|
| b <sup>la</sup> r (blos), taste                     | l <sup>ag</sup> (Log), weak                |
| b <sup>hu</sup> r (brish), <i>verb</i> , break      | m <sup>il</sup> i <sup>r</sup> (mil'-ish), |
| u <sup>in</sup> ta (dhooN'-thä),                    | sweet                                      |
| closed, shut  | m <sup>ol</sup> (mül), <i>verb</i> , .     |
| g <sup>raun</sup> á <sup>ir</sup> o (graun'-aurdh), | praise                                     |
| Granard   |  |

§ 57. *Atá mé l<sup>ag</sup>, atá tú l<sup>ag</sup>, atá an capall l<sup>ag</sup>. Fás an boi<sup>ar</sup> u<sup>in</sup>ta f<sup>ór</sup>, ná b<sup>hu</sup>r an g<sup>la</sup>r m<sup>ói</sup> a<sup>i</sup> an boi<sup>ar</sup>. Atá capall m<sup>ói</sup> a<sup>g</sup> an toba<sup>i</sup>. Atá an bá<sup>o</sup> a<sup>i</sup> tí<sup>i</sup>. Fás an bá<sup>o</sup> a<sup>i</sup> an tí<sup>i</sup> f<sup>ór</sup>. Atá mé a<sup>g</sup> g<sup>raun</sup>á<sup>ir</sup>o f<sup>ór</sup>*

§ 58. Do not praise me. Do not praise

Conn yet. Conn is young. The door on the fort is closed. The boat is clean. The field is green yet. Conn is at Granard yet. Praise the country—do not leave the country.

## EXERCISE VII.

§ 59. As we have seen, the Irish word corresponding to *am*, *art*, *is*, *are*, is *atá*. The negative form, corresponding to *am not*, *art not*, *is not*, *are not*, is *níl* (*neel*). Examples: *níl mé tinn*, I am not sick; *níl tú óg*, you are not young; *níl pé, níl rí*, he is not, she is not. *Níl Art agus Conn ag an tobair*, Art and Conn are not at the well. This word *níl* is a shorter form of the phrase *ní fuil*, as we shall see.

§ 60 In sentences like *atá Art agus Conn óg*, Art and Conn *are* young, it will be noted that, as in English, the adjective does not take any special form. In many other languages, the adjective would be in the plural, agreeing with the two subjects of the sentence. So in the sentence *atá na fir (fir) óg*, the men are young, the adjective *óg* does not take any new form, although the subject is plural. This is true only of adjectives *after* the verb “to be.”

61. Another use of the preposition *ag*, at. The English phrases, “I am going, I am growing,” etc., were formerly sometimes written and pronounced, “I am a’ going,” etc. This was a shorter form of “I am *at* going.” In Irish, *ag*, at, is always used in translating the present participle; as, *atá mé ag dul*, I am going; *atá Conn ag fáil*, Conn is growing.

## § 62. VOCABULARY.

|                                |                                     |
|--------------------------------|-------------------------------------|
| oo (dhū), <i>preposition</i> , | <i>níl</i> ( <i>neel</i> ), am not, |
| to                             | art not, is not,                    |
| oo’n (dhūn)=oo an,             | are not                             |
| to the                         | ó (ō), from                         |
| oúl (dhul), going              | ó’n, from the                       |
| fáil (faus), growing           | olann (ūl’-āN),<br>wool             |

§ 63. *Fáil an báir ag an tír fíor. Níl an báir ag an tír; atá an báir ag an tobair. Níl an lá te. Níl an tobair tinn. Níl an capall móir. Níl an ag an tobair, atá mé ag dul ó’n tobair oo’n tobair. Atá mé*

*ag dul oo’n oún áir. Atá balla móir, áir ag an oún. Atá Conn óg, agus atá pé ag fáil fíor.*

§ 64. I am not going from the fort yet; I am not going to the well. The day is hot, I am not hot. The field is not green. You are not at Granard. The horse is going to the well. Leave the wool on the stool. The wool is white (*bán*). Una is young, she is tall, and she is not weak. Nora is weak, yet, she is growing.

## THE SOUNDS OF THE LETTERS C AND S.

We think it better to defer the study of these sounds until we have spoken of combinations of vowels.

## EXERCISE VIII.

§ 65. There are two things which make the spoken language of Ulster and Munster different from that of the west of Ireland. These two points of difference are (1) the syllable to be accented, and (2) the pronunciation of the vowels.

§ 66. We have already stated in § 22, that in words of two syllables, the first syllable is the one to be accented, and many examples have been given. In this and the following lessons we shall, until further notice, speak only of words of two syllables.

§ 67. Looking over Irish words, we shall find they can be divided into two classes, simple words, and words formed from simple words by the addition of a termination. For instance, *áir*, *high*, is a simple word; *áiríán* (*aurdh’-aun*), a *height*, a *hill*, is formed *áir*, by adding the termination *-án*.

§ 68. Simple words are accented on the same syllable in every part of Ireland; compound words are not.

§ 69. The most common terminations of compound words are *óg* and *-ín*, which have a diminutive force; and *-án*, which in some words has a diminutive force, and in others has a different meaning. In Munster Irish, all these terminations, and many others, are accented. In Ulster, on the contrary, the tendency is not only to accent the first syllable as in Connaught, but also to shorten unduly the last syllable.

## § 70. EXAMPLES :

|                  | Conn.      | Ulster    | Munster     |
|------------------|------------|-----------|-------------|
| briáon, a salmon | brodh'-aun | brodh'-än | brodh'-aun' |
| capán, a path    | kos'-aun   | kos'-än   | kos-aun'    |
| uirláir, a floor | ur-Laur    | ur'-Lär   | ur-Laur'    |

71. Even in Connaught, a few words are pronounced with the accent on the second syllable. The commonest of these are *arían* (or-aun', in *Ulster*, ar'-an) bread, and *Tomár* (thum-aus', in *Ulster*, thom'-as) Thomas. The accentuation of *atá* has been already noted. Some words adopted from foreign languages have retained the foreign accentuation, as, *coriáin* (kür-ön') a crown.

§ 72. *Atá briáon móir ar an tír. Níl briáon ar an tír. Fás an briáon ar an uirláir. Uirláir glan. Ná fás an polar ar an uirláir. Atá capán as uil ó'n soiar so'n tobair. Fás an cú as an soiar. Ná fan as an soiar. Atá arían ar an uirláir.*

§ 73. The path is clean (and) dry. The path is not dry; the path is soft yet. The well is full. Do not leave the salmon on the stool. The salmon is clean. A fresh salmon. The hound is young; he is growing yet. The hound is at the well. Fresh sweet bread. Thomas is going to the well.

## EXERCISE IX.

We now come to the pronunciation of the vowels.

§ 74. In Ulster the vowels *a* and *o* are sounded peculiarly, thus :—

*a* is sounded like *aa* in phonetic key

|   |   |   |    |   |   |
|---|---|---|----|---|---|
| a | " | " | a  | " | " |
| ó | " | " | au | " | " |
| o | " | " | o  | " | " |

## EXAMPLES :

*báa* (baadh), *mála* (maal'-ä), *glas* (glas), *asál* (asäl, ós (aug), *fós* (faus), *soiar* (dhor'-äs), *gorth* (gorth).

| The Word | Meaning | Conn.      | Is pronounced in Munster | Ulster    |
|----------|---------|------------|--------------------------|-----------|
| áiríon   | hill    | aurdh'-aun | aurdh'-aun'              | aardh'-an |

|        |               |           |            |          |
|--------|---------------|-----------|------------|----------|
| móirán | much          | móir'-aun | móir'-aun' | maur'-an |
| oibrí  | thumb         | úirdh'-óg | úirdh'-óg' | ordh'-og |
| cillín | little church | kil'-een  | kil'-een'  | kił-in   |

## § 75. PRONUNCIATION OF THE VOWELS IN MUNSTER.

In Munster the vowels in words of two or more syllables are pronounced regularly; as, *balla* (boL'-ä) capall (kop'-äL), *ime* (im'-č), of butter. It is only in monosyllables (and, to a very slight extent, in words formed from these monosyllables) that any irregularity of pronunciation occurs. The irregularity consists in the fact, that in monosyllables containing *a*, *i*, *o* short before *ll*, *nn*, or before *m*, the vowel is lengthened in sound.

§ 76. This lengthening of vowels is noticeable from Waterford (where the lengthened vowels have a very peculiar sound) up to Galway, where the lengthening is much less marked. Curiously enough, the same lengthening is to be noticed at the opposite extreme of the Gaelic-speaking district, the north and north-west of Scotland.

77. In all districts there is a perceptible lengthening of vowel sound before *-ll*, *-nn*, *-m* at the end of monosyllables. Thus, the vowel sounds in *mill*, *inn*, *com* are everywhere longer than those in *mil*, *in*, *com*. Compare the vowel sounds in the English words—weld, welt; curd, curt; grand, grant.

78. What the effect of the Munster lengthening of vowel sounds is, can be seen from the following table. We do not pretend to give all the shades of pronunciation of various parts of Munster.

|   | The word | Is Pronounced in |           |            |
|---|----------|------------------|-----------|------------|
|   |          | Connaught        | W. Munst. | E. Munster |
| a | mall     | moL              | mouL      | ma'-oul    |
|   | oall     | dhoL             | dhouL     | dha'-oul   |
|   | am       | om               | oum       | a'-oum     |
|   | ann      | kroN             | kroun     | kra'-oun   |
| i | im       | im               | eem       | ein        |
|   | mill     | mil              | meel      | meil       |
|   | inn      | kin              | keen      | kein       |
|   | inn      | bin              | been      | bein       |
| o | poll     | pöL              | pouL      |            |
|   | iom      | thrün            | throum    |            |
|   | onn      | dhün             | dhouN     |            |

79. In the phonetic key will be found the sounds to be given to "ou," and "ei." The East Munster *a-ou* is pronounced rapidly. Sometimes the sound of *oo* is given in Munster to *o*; as *oonn*, over (in Conn. *än-ün*, in *Munst.* *än-oon*).

80. We can now introduce many familiar words involving these prolonged vowel sounds. In the table



above, § 78, we have given the pronounciation of some, viz. :—

|                   |               |
|-------------------|---------------|
| am, time          | im, butter    |
| binn, sweet       | mall, slow    |
| ciann, a tree     | mill, destroy |
| vall, blind       | poll, a hole  |
| onn, brown-haired | tiom, heavy   |

81. milip = sweet to taste; binn, sweet to hear.

82. *Atá blar milip ar an im úr. Atá arís óg agus atá ré vall. Atá poll móir ag an óin. Atá ciann móir ag fáir ar an áiríán. Atá an capall mall. Atá an mála tiom, níl an mála lán fóir. Ná mill an balla áirí. Níl Conn bán, atá ré onn. Atá Tomás ag an voipar, agus atá úna ag vól anonn vo'n tobair. Níl arís tiom, atá ré óg agus lag fóir.*

§ 83. Leave bread and butter on the stool. Do not praise a slow horse. There is a large, green tree at the well. Conn is blind; Art is not blind. The boat is long and heavy. The tree is not green yet; the tree is dry. There is no bread on the floor. The heavy boat is on the land. Do not break the heavy lock; leave the door closed. Leave the heavy bag on the floor.

#### EXERCISE X.

§ 84. Other examples of Munster pronounciation :—

|                     | Conn.        | Munster       |
|---------------------|--------------|---------------|
| cam, crooked        | kom          | koum          |
| Cill-vapra, Kildare | ki-l-dhor'-ä | kee-l-dhor'-ä |
| ronn, air of song   | fün          | foun          |
| gann, scarce        | gon          | goun          |
| linn, a pool        | lin          | leen          |
| tiin, sick          | tin          | teen, tein    |

§ 85. The sounding of ó as ú, sometimes heard in Munster, is to be avoided, as Nóra (Noor'-ä), móir (moor), nó (Noo).

§ 86. *Bi* is the imperative mood, second person singular, of the verb, "to be;" as, ná bí mall, do not be late.

§ 87. *ván* (dhaun) *ió* (rödh) a  
a poem road  
long (Lüng) a *rinn* (shin) we  
ship óir (ör) gold

§ 88. *Níl tú ag Cill-vapra, atá tú ag Dhránáirí fóir. Atá mé tinn, lag. Atá an báir móir, tiom, ar an linn. Atá long ar an tír. Níl long ar an tír, atá báir móir ar an tír, agus atá an báir úr ar an linn fóir. Atá im úr gann. Atá rinn ag vól vo'n tobair, fág rólar ag an voipar. Atá an ciann móir, ag an linn, glar fóir.*

*Níl tú óg, atá rinn óg fóir. Atá an ciann cam. Ciann móir, cam. Atá rinn mall. Atá rinn binn ar an ván. Atá an glar tiom. Ná bí mall, ná fan ag an óin áirí. Atá an ván úr. Atá an rinn úr binn. Atá an móir cam. Níl tú ar an móir fóir.*

§ 89. There is a green tree at Kildare. Do not leave the heavy boat on the land. The ship is new. A new ship is going. Thomas and Art are sick yet. Thomas is not sick. Gold is scarce. There is gold at the fort. We are not warm yet. There is a sweet taste on the fresh bread. The young tree is growing yet. There is not a sweet air in the long poem. The poem is not long. The wall is high. The ship is not heavy; the boat is full and heavy. There is a heavy lock in the high door. You are not weak; you are young and healthy. Art is wearing a new coat, and the coat is long (and) heavy. The young horse is on the road.

#### EXERCISE XI.

##### § 90. SOUNDS OF GROUPS OF VOWELS.

In Irish, as in English, vowels are grouped together in three ways. (1.) In the word *ruin*, the *u* and *i* are pronounced separately; the *u* being pronounced distinctly, and the *i* somewhat obscurely. The same may be said of the *e* and *a* in the word *real*. (2.) In the word *round*, the sounds of *o* and *u* melt into each other, forming what we call a diphthong. (3.) In the word *mean*, the *ea* represents one simple vowel sound, like that of *e* in *me*. But as this one vowel sound is represented in writing by two letters, these two letters, *ea*, are called a digraph. Other digraphs are *ai* in *main*, *ou* in *through*, *ae* in *Gaelic*, *ao* in *gaol*, *oa* in *goal*, etc. We shall now examine the vowel-groups in Irish.

##### § 91. SOUNDS OF *ia* AND *ua*.

*ia* is pronounced ee-ä, almost like *ea* in *real*.  
*ua* „ „ oo-ä, „ „ „ *ui* „ *ruin*.

Each vowel is pronounced separately, the second vowel being obscure.

##### § 92. WORDS.

*cuan* (koo'-än), a *mall* (nee'-äl), *Niall*  
harbour *rigan* (shgee'-än), a  
*Dia* (dee'-ä), God *knife*  
*fiat* (fee'-äl), gene- *riao* (shee'-ädh), they  
rous *ruar* (soo'-äs), up, up-  
*ruar* (foo'-är), cold *wards*  
*gual* (goo'-äl), coal *uan* (oo'-än), a lamb

§ 93. *Atá an lá ruar, tiom. Níl an lá ruar, atá an lá te tiom. Níl mall agus arís tinn, atá riao óg agus rílán. Fág an*

ṙṡian aṙi an ṙtól. Atá capall aṡur uan aṙi an ṙóo. Fás an ṡual aṙi an uṙiláṙi. Atá uan óṡ aṡ an tobairi. Atá an capall aṡ uul ṙuar ó'n tobairi uó'n ṙóo. Níl ṙiao tinn, atá ṙiao ṙlán, atá ṙinn óṡ.

§ 94. Hot bread, cold bread. Conn and Art are not at the door; they are going over to the road. God is generous. The knife is not long. There is not wool on the lamb yet. The wool is not long. A ship and a harbour. They are not young. The harbour is big. Niall is young and tall. The coal is not clean; the coal is heavy. Art and Niall are going over to the door. Una is going up to the fort. Do not leave the coal at the door.

## EXERCISE XII.

## § 95. SOUNDS OF THE DIPHTHONGS eo AND iú.

Each of these diphthongs has a long sound and a short sound.

The long sounds of eo and iú.

eo is sounded as (yō):

iú        "        "        (ew).

NOTE.—In the beginning of words eo sounds like ē. In many other cases, also, we can represent this sound most easily by the same symbol ē.

## § 96. WORDS.

|                      |                         |
|----------------------|-------------------------|
| caṙúṙi (kos'-oor), a | eóṙma (ōr'-Nă), barley  |
| hammer               | inneoin (in'-ōn) an     |
| ceól (k-yōl), music  | anvil                   |
| ciann (see § 78),    | leóṙi (lōr), enough     |
| mast of ship         | tóṡ (thōg), lift, raise |
| uṙṙeós (drish'-ōg),  |                         |
| a brier. Mun-        |                         |
| ster (drish'-ōg')    |                         |

§ 97. leóṙi is most often heard in the phrase ṡo leóṙi (ṡū lōr), enough.

§ 98. Atá Conn óṡ ṡo leóṙi ṙór. Atá an ṙeól móṙi. Níl an eóṙma aṡ ṙár aṙi an ṙóo. Atá an uṙṙeós ṡlar. Nă ṙás an báo aṙi an linn. Níl im ṡo leóṙi aṙi an aṙián ṙór. Atá an ceól binn. Níl an ceól binn, níl ṙonn binn aṙi an uán. Atá uṙṙeós aṡ ṙár aṙi an uún. Atá an báo aṙi an linn. Atá an ṙeól aṡur an ciann aṙi an tíṙi.

§ 99. The sail is not large. Lift up the large sail. Leave the hammer on the anvil. The anvil is heavy; the hammer is not heavy. Leave the anvil on the floor. A brier is growing at the door. The brier is long (and) crooked. The big boat is going

up the harbour. A ship, a boat, a sail, a mast. There is sweet music at the well. I am going up to the well. The barley is green yet. The barley is fresh (and) sweet.

## EXERCISE XIII.

## § 100. LONG SOUND OF iú.

Examples—ṙiú (few), ṙiúṙ (shewl, shool), iúṙ (ewl), uóṙi (dewr), ciúṙ (kewl). At present we cannot conveniently introduce the few words containing iú into the exercises.

## § 101. SHORT SOUND OF eo AND iu.

In addition to the long sounds, eo and iu have a short sound. The short sound of both can be represented by (yŭ). There are only a few words containing this sound, and these words cannot be introduced at present.

§ 102. It is usual now to write eo and iu without any mark of length over the last vowels; it is to be understood therefore that eo and iu always represent the long sounds given above in § 95.

## SPOKEN GAELIC OF DONEGAL.

Óioṙṙac Óúṙn-Alc.

JOHN C. WARD.

Ṗairi le Ṗub ṡo m-béairṙac ṙé airi, 7 u'imtŭṡ leiri 'na uéir, a cú le n-a cōir, a ṙeabac airi a boir, 7 a eac caol uonn ṙaoi n-a tōin, ṡo m-bairṙeac ṙé ṙibe ué'n ṡaoit 7 nač m-bairṙeac an ṡaoit ṙibe ué. Nuairi a b'áir uó-ṙan, &c. Lean ṙé an ṡeairṙeac ṡo u-táinic néoin beas, c. 7 ṡo uṙṙeac le tuirim na h-orōce tuṡ ṙé iairṙiár a uul ṙṙeac i u-taoib cairṙaige ačt ṙuṡ Ṗub airi a uá cōir uoiruonnaiṡ 7 ṙairṙ ṙé é.

ṡṡairṙ ṙean-cáilleac a bí inṙ an bṙuirṡin amac "Cé ṙun a ṙairṙ Toimroin an lúit?" "Tá ṙuir" airi a Ṗub Năc a' Óioṙṙaiṡ "7 a ṙairṙṙeac tuṙa ṙór uá ṡ-cuirṙea móṙián iairṡnaoib oṙm." Óṙuir Ṗub ṙuar leiri an tairṙ 7 tēit an cáilleac ṙior ann a uoirṙ. "Cao cūge nač ṙuirṙeann tú aboir aṡ an

[illegible]



irteac 7 o'eiuis fean-ouine beag l'at 7 cuir fálte iomh Ohonn m'ac a' Oioirfais 7 a dearbhrádaí. Chait ríao an oirde rín tian le fíannuigeac &c. O'innir an fean-ouine doibhte go iab Ceann Shuagac ná g-Clearann ann rín a iéir 7 bean b'ionac leir. Nuair a bí ríao aig imteacat air maroin, o'iair an fean-ouine oirra an gábeann ir mó a m-beirdeac ríao ann go o-tigeac ríao air air r'gairt a deanao air m'aoa Ruao na Coilleao Chaoabaisge 7 go o-tiocfao reirlean le cuirdeao cuca. O'fás ríao r'lan 7 beannaat aige 7 r'ubal leó go o táinic neoin beag a'ur deirdeao an lae 7 connaic ríao teac beag 7 cuaró irteac. Chuir feanouine beag l'at a bí 'na r'irde le coir na teirdeao fálte iómpa, 7 o'iair oirra fanaat aige an oirde rín. O'fan 7 nuair a bí ríao aig imteacat uaró air maroin dubairt ré leó an gábeann ir mó a m-beirdeac ríao ann, go o-tigeac ríao air air, r'gairt a deanao air Sheabac na Coilleao léite 7 go iacfao reirlean a cuirdeao leó. An r'iomao h-oirde o'fan ríao aig feanouine eile 7 air imteacat doibhte air maroin uaró o'iair ré oirra an gábeann ir mó a m-beirdeac ríao ann, go o-tigeac ríao air air, r'gairt a deanao air Ohóbran Donn Locapóil (Feabla) 7 go o-tabairfeao reirlean táirail doibhte. Shiúbail ríao leó go iab ríao inr an Oóman Shoir 7 go o-táinic ríao go cuir 7 cairleán Chinn Shuagais na g-Clearann. Bí ré féin air r'ubal aig reilg, 7 ir amlaio marí fuair ríao an bean a o'fuaouis ré 'o Ohonn m'ac a' Oioirfais aig c'iaio a cinn le c'iarí oirí 7 í 'na r'irde i g-caaoirí airgí. Bí luatgairí mórí uirí iómpa 7 nuair a táinic an r'iaóna cuirí rí i b-folac íao. Com luat 7 táinic an Shuagac irteac air an oirar "Fuo, fao, féuróige, moúigim bolao an éirionnaig binn b'réugais in mo t'ig-re" air reirlean. "Dubo!" air an bean nac b-fuil a fíor a'at go motócaio tú bolao éirionnaig in oo t'ig com f'aoa 7 beirdear m'ie ann.

Air maroin lá air na báia, r'ul air imt'ig an Shuagac a f'eilg o'f'airuig an bean oe cá iab a anam 7 o'innir ré oí go iab ré faoi leic an oirair. Aig teacat abailé oó, r'iaóna, fuair ré leac an oirair cúm-ouighe le r'ioa 7 r'iol 7 o'f'airuig ré cao é an r'at a iab rín o'anta. Dubairt an bean leir g'ur marí g'eall airfean a iughe rí é. Chuir ro átar móir air 7 dubairt ré g'ur c'oraimail oá m-beirdeao a fíor aici ca iab a anam go m-beirdeao rí go marí oó. Leig rí uirí go iab feairg uirí marí náir innir ré an f'íunne oí. Sul air imt'ig ré air maroin lá air n-a báia o'f'euc rí f'agail amac uaró cá iab a anam 7 dubairt ré leite g'ur i g-cairraig móirí air cúl an t'ig bí ré. Chúimouis rí an c'airraig le r'ioa 7 r'iol 7 nuair a táinic an Shuagac abailé r'iaóna leig ré gáie ar air éirí go b-feicea an oúiaaoan oub a bí fíor air éoin a gáile. O'fíorouis an bean cao é aóbarí a gáie 7 dubairt ré g'ur fa'n c'orí- gao dear a iughe rí air an c'airraig 7 g'ur b-feairac oó anoir oá m-beirdeao a fíor aici ca iab a anam go n-deanfao rí an- mórí oe. Leig rí uirí go iab feairg 7 m'í- f'arao móirí uirí a'ur annirín o'innir ré oí go iab c'riann f'innreoirge inr an gáiríao; ir'ig inr an ériann go iab reite 7 inr an reite go iab laa 7 inr an laa go iab ub 7 nac m'uirb'irde eirlean a c'oríde go m-buailf'irde leir an ub rín é oí conne an oúiaaoan oub a bí air éoin a gáile 7 marí rín oe g'ur f'aoil ré go iab léar aige cóim f'aoa air a f'ao'gal 7 bí aig aon feair eile faoi an oóman.

Cóim luat lá air n-a báia 7 mear Donn M'ac a' Oioirfais go iab an Shuagac fao móirí ar baile fuair ré an tua'g b'irte beáinao a bí aig an Shuagac faoi c'olba a leap'a 7 c'oirí' ré aig g'airíao an ériann f'innreoirge 7 le gac buille o'arí buaileao air an ériann leir an tua'g beáinao c'ail an Shuagac neairt céao feair 7 cóim luat 7 motúis ré é féin aig f'ar lag c'ug ré iairíao air an baile. Nuair a cuaró aig Donn an

críann a leasáó 'óiméig peite de pára amac  
ar 7 ígairt Donn air Mhaicé Ruad n-a  
Coillead Cíobairge 7 éamie ré 7 ius ré  
ré air a peite 7 íarib ré é. 'Óiméig laea  
amac ar air eiceos 7 ígairt Donn air  
Sheabac na Coillead léite 7 éamie ré 7  
ius ré air an laea nuair a bí í ag sul  
or cionn loea. Thuit ub airíó íor iní an  
loé 7 ígairt Donn air Thóibian Donn  
Loeapóil 7 éamie ré 7 íarib an ub. Leir  
rin bí an ígairt aís tarraingte in aice  
leir an baile 7 le méio na íeirge a bí air,  
bí a éiaor íoríarite iní an iuoé 50 íab  
an oíraoan oua a bí air éoin a íoile air  
íeiceáil. Chuaró Donn air a leat-íun 7  
buaí ré an ígairt le h-urícuí de'n ub  
or comme an oíraoan oua a bí air éoin a  
íoile 7 éuit ré íor íarib.

Bí luéíáirí íóirí oíia, air n-oíóce, 7  
éait íao an oíóce rin 50 íúgac. 'Ó'ás  
íao an Oóman Shoirí lá air n-a bárae  
asur éus íao íaríaró air an baile. Bí  
luéíáirí 7 an-luéíáirí íómpa. Thuit Dub  
Mhaic a' Oíoiríarí í ígairt leir an íaríia  
ingín a bí aís an íuine íaral. Íaríar  
íagairt méíreac 7 éléíreac íurge 7 íóíaró  
íao 7 íúgacó banair éúíre, éáíre a íarí  
naoi n-oíóce 7 naoi lá 7 íurí í-íeairí an lá  
íeíuonnac 'n-a an éeio lá.

Chuaró íaríar an í-áit, íuríe an éloacán,  
báíreac íaríar 7 éamie íuríe.

Cíóic.

(Buó ígnáac a íao leir an ígairt aís  
n-oíóce ígairt a íuíoénuíao "Míle íeannaet  
le h-anamnaib ío éáíre" iní an áit ío.)

We shall give some notes on this story in next issue.

#### Gaelic Notes.

The best news of the past month is the establishment of an active branch of the Gaelic League in Derry. The members meet in St. Columb's Hall, and the classes are conducted by Mr. Neville, who has quite recently received a certificate for teaching Irish. A ladies' class is about to be started. The Derry branch has also furthered the circulation of the *Gaelic Journal*, up to forty copies having been taken in the district. We need hardly add, that much of the impetus given to Irish studies in Derry is due to the warm support and encouragement of the *Derry Journal*.

The National Teachers of Donegal, in their meeting at Stranorlar on March 10th, passed a resolution pledging themselves to use every effort towards the revival and extension of the study of Irish. In speaking to the resolution, Mr. Deeny, of Carradoan, said, with truth, that it is not the fault of the National Teachers that Irish is not taught in schools. Teachers are hampered and restricted in their manifold duties by a system little known to outsiders, and all their efforts will not amount to much, if they are not assisted in other quarters, from which they have a right to expect encouragement and assistance. The speaker went on to say:—"I do not know whether or not it is generally known, but, nevertheless, it is a fact, that in a college which sends out a very large number of trained teachers year after year, there is not a Professor of Irish, nor is the subject taught. I refer to St. Patrick's Training College, Drumcondra. I believe the same remark, too, applies to the other training colleges. I do not know if the Marlborough-street College is an exception. I speak from experience when I say that many teachers are anxious while in training to study the Irish language, if the opportunity were afforded. I knew teachers at training—first-class candidates—who would have selected Irish in preference to either heat or electricity if permitted by the authorities of the college to do so; and I am confident that many of the two years' students would also present themselves for certificates if the subject were taught. But, paradoxical as it may appear, though there is a Professor of Latin and a Professor of French, there is no Professor of Irish, unless recently appointed. I am still speaking of St. Patrick's Training College, which was the one I attended, but I believe the same remarks apply equally to all the Dublin training colleges, with the exception, perhaps, of the Marlborough-street College. I am aware that the authorities of St. Patrick's Training College have recently been approached with a view to the appointment of a Professor in Irish, but with what success I have not heard. Why there should be any hesitation in the case why the subject was not taught long ago in preference to either Latin or French, is to me a mystery. I say if the Irish language is not preserved, the colleges will be more to blame than the teachers. (Hear, hear.) But apart altogether from the training colleges, the teachers, I admit, can do much by studying for certificates. Many possess certificates already, and their number is yearly increasing. There are some people who seem to imagine, however, that the teachers have only to acquire certificates in order to commence the teaching of the subject at once in their schools. It may be as well, perhaps, to dispel this illusion. Why is it that in an Irish National School pupils are prohibited from learning Irish inside of ordinary school hours, unless they have passed once in the sixth class? Yet this is a fact. Why is it again that "no pupil may be presented for examination in Irish who has not at least reached the fifth class?" Yet this also is a fact. Thus restricted, is it any wonder that the Irish language has been making slow progress? (Hear, hear.) How many of the pupils attending Irish National Schools reach the fifth class? A small percentage verily out of the total number enrolled—certainly not more than one out of every five. How many remain until they have passed once in the sixth class, and thus qualify for instruction inside of ordinary school hours, provided none of the other subjects of our cram results' system is neglected? A smaller percentage still. But is this the fault of the teachers? No; it is the fault of the system under which he teaches. The system is an English system, not an Irish system. Either the Irish language should be preserved, or it should not. If



it should not, then it has made sufficient progress; but if it should—and all unprejudiced persons must agree that it should—then let it be preserved. Whether we be successful or not, one thing is certain, and it is, that the National Teachers will do their utmost to insure its success." (Loud applause.)

Another cheering fact is the number of teachers in all parts of the country that are studying the Irish lessons in the *Weekly Freeman*. We would ask all those to work up local public opinion through the local papers, and through any persons of influence whom they may meet.

A Congress will be held in the Mansion House, Dublin, of those who are interested in the preservation of Irish as a spoken language, and who (knowing that all other efforts are futile as long as Irish is practically excluded from the schools) are anxious to see the teachers in the Training Schools afforded an opportunity of learning Irish. The Annual Meeting of the National Teachers of Ireland will also deal with the subject.

The fourth volume published by the Irish Literary Society is a collection of the addresses of Sir Gavan Duffy, Dr. Sigerson, and Dr. Douglas Hyde, on Irish literature and kindred subjects. The volume is the most interesting yet published. Dr. Hyde is engaged on a sketch of the history of Irish literature, to be published as a volume in the same series.

The *Irish Echo* of February contains some of the poems of Donnchadh mór O'Dálaigh, Abbot of Boyle, and a reprint of the first pages of Coney's Irish Dictionary. It also has a photograph and some articles by the late Father Keegan. The *Gaodhal* of the same month prints the continuation of a fine Gaelic letter, which we would wish to see translated, with notes. We are glad to see that the *Gaodhal* is doing well financially. The *Irish American* has always its large Gaelic column. We have also received the *Providence Visitor*, and the *Irish Republic*, with sympathetic articles.

In Scotland, the *Celtic Monthly* (threepence) is improving with every issue. The *Oban Times* and *Inverness Chronicle* gave encouraging notices of our last number. *Mac Talla* is still the best of the Gaelic papers.

Mr. David Comyn's papers on Irish Illustrations to Shakespeare, which attracted so much attention as they appeared in the *Weekly Freeman*, are now collected in pamphlet form—price sixpence. Mr. Comyn, as our readers know, was the first editor of the *Gaelic Journal*.

## NOTES AND QUERIES.

(In giving pronunciation, the phonetic key, employed in the easy lessons, is to be used.)

(1) Translation of the word "care." Take care, *reácaim*! Take care of the cows, *vein aipeáduir ar na*

*buairb*. Lock the door carefully, *Cuir an glar ar an noopur go cruinn*. Lay it down carefully, *leig uair go h-áicillige é* (*áicilleac* = handy, in W. Cork). He does not care about it, *níl aon súil aige ann*. He has the care of a family, *tá cúram clainne air*. How busy he is, *nao cúramac atá pé* (= anxious). *Bean móir-cúram*, a great business woman. *Tá a cúram síom feara*, I am no longer responsible for it. To these E. Munster phrases we may add *tá pé i bpeigil an tige* = in care of (= i mbun, i gcionn in Connaught). For *súil*, we usually hear *ppéir* in the West. In Meath, the sentence *níl súil agam ann*, is usually translated "he has no element for it," from the fact that *súil* means (1) care for, (2) an element, creature.

(2) *Ná fan ag an noopur*, or *ag an noopur?* which is the more usual? In some parts even the adjective is eclipsed: as, *air an gcnoc mbuioe*, *air an bpáine mbáin*. In the genitive plural, the eclipsis of the adjective is still common; as, *ala na gcor noub*, i gcionn tpi n-oióce.

(3) In Munster *eirt* is pronounced (eish/), and *eirté* = *eirig*. In Ulster *éirté* is (aeree) or, sometimes, *ceeree*. In Meath, *éirté* is (eeree), and *iarparó* is (eeree).

(4) *Níl mé in innib é déanao*, I am no table to do it, especially when prevented by poverty, sickness, &c., Ulster. *nílim ionamail* (innea-mail? is the pronunciation in-ool' or ing-ool'? cum (or air) é déanam (Munster). These two seem to explain the western *níl mé* (in-on'), which seems to be = in innbe. There are two uses of the phrase, (a) *níl mé* (in-on') é déanao, or a déanta, I am not able to do it, (b) *má tá an lá* (in-on'), if the day is suitable. In a former number of this Journal I equated (in-on') with in ioncáib; I believe this was wrong.

(5) Notice the different pronunciations of the verbal noun of the verb "to do": *deánao* (daan'-oo), Ulster; *deónaao* (deen'-oo), W. Connacht; *deanam* (deen-on'-áv) Munster. In Munster, the verb "to do" is, in most of its parts, a regular verb, *vein*; in Meath *vein* is sometimes heard, and in the perfect, *pon*.

(6) How many? How much?

*Cé meuo?* (for *cé a meuo*).

*meuo* or *meáo* is a noun masculine; gen. *meio*. Often erroneously written as a noun feminine; nom. *meio*; gen. *meíoe*.

When *cé meuo* means how many in number, it is followed by a noun in the nominative singular.

When it means how much in quantity, it is followed by a noun in the genitive.

Examples; How many people, days, miles, houses, &c., *Cé meuo uinne, lá, míle, teac?*

How much money, cloth, land, &c.?

*Cé meuo airgí, éadaig, talamha?*

How many times? how often?

*Cé meuo am?*

How much time? how long?

*Cé meuo amhrípe?*

(The above are due to Mr. Bushe, Father O'Leary of Castletyons, MacD., etc.).

We shall be glad to hear from our correspondents the various words in use for cousins, first, second, third, etc.

Our next number will contain an article, of the greatest interest, on the names of the various seasons, by the writer of the Cú-anmanna.

## GAELIC OF WEST MUNSTER.

J. H. LLOYD.

ḡaeohealtḡ iarthair chuige mumhan.

Seo rḡeul do éuala pádrais O Bhuain atá anoir 'n-a cóinnaróe i mBaile-áta cliaḡ, 7 é 'n-a ḡairrún no 'n-a ḡárlaḡ an tḡiáḡ do éuala ré 'ó'a innhrint é. Do h-iarḡiáḡ ari reo rean-rḡeul do innhrint ór coḡairi cóinn-ḡionóil áirḡḡeḡe de Cónnḡiáḡ na ḡaeóilḡe i mBaile áta cliaḡ. Dubairt ré ḡo n-inneoraḡ, 7 'nuairi a táirḡ an t-am do innhrint ré é reo leanar, 7 ḡan aon aḡó do ḡairḡin ré ḡo h-an-móir le ḡaḡ n-aon 'ó'a riabḡ ran t-reomḡia, 7 ḡari báirḡi ḡo móir-móir liomḡa. I bḡoclaib an rḡeíl féin, vubairt liom féin naḡ beinn riároa cóiróḡe ḡo bḡeirḡinn é i ḡcloó. 'Ó'a bḡiḡ rin do ḡeapar ḡur ḡeapir tam iarḡiáḡ do ḡabairt ari a rḡiḡiobáḡ ríor, 'ó'a leirḡiḡe tam é. 'Ó'a riéir rin do éuaḡar aḡ ḡriall ari an rḡeulairóe i riḡ na nḡoḡaḡ, 7 an riḡuameaḡ rin ari m'aḡne, 7 do riapḡuḡeḡar de an leirḡeaḡ ré tam an rḡeul do rḡiḡiobáḡ ríor. 'Sé an riieaḡiáḡ ḡuḡ ré oim, mari ir ḡnáḡaḡ leir i ḡcoinnairóe 'nuairi iarḡiáim éinniró ari, ḡo leirḡeaḡ 7 fáilte. 'Do éionn an ḡeava rin, do rḡiḡiobáḡ ríor é 'ó'ieaḡ mari do innhrint an Bhuanaḡ tam é, 7 mari tá ré annro.

Ir rioraḡ do'n éur ir mó de luḡḡ an Cónnarḡa cóinnuḡeḡar i mBaile áta cliaḡ ḡur i n-aḡcóinnieaḡ do'n ḡḡibirín do riḡḡaḡ 7 do beaḡuḡeḡaḡ pádrais O Bhuain. 'Ó'a báirḡi riḡin ir i ḡcanaimaint iarḡairi Cúige Mumhan innhḡeair an rḡeul ro. Tá

toḡa ḡaeóilḡe 'ó'a labairt inr an vúḡairḡ rin ríor, 7 b'féirḡi naḡ riubḡairinn m' éirḡeaḡ 'ó'a leomaimn a riáḡ naḡ inr an ḡaḡḡia beaḡ ro do ḡeobmaoir do'n éur, 'ó'a laiḡeaḡ é, 've 'ó'ioḡa na ḡaeóilḡe.

Bíóḡ a ríor aḡairb, a léirḡeoirḡe, nári rḡiḡiob an Bhuanaḡ ríocal rém 've'n rḡeul, aḡḡ ḡur innhrint é, 7 ir é riúḡ ir ríáḡ leir na ríoclaib ḡeava beir 'ó'a n-aḡriáḡ annro 7 annriú. 'Nuairi a bí ré aḡirḡiḡiobḡa aḡamḡa do ḡairbeánar do é, 7 ḡairéir do é léirḡeaḡ, do ḡeapirḡiḡ ré a 'ó' no a ḡri 'ó' ríoclaib 've.

Íri ríuláir tam a riáḡ mari an ḡḡeava ḡo riieáirna an rḡeulairóe mion-aḡriḡḡaḡ ari beaḡán 've reo leanar 7 é 'ó'a innhrint ór coḡairi an cóinnḡionóil, aḡḡ ir 'ó'ieaḡ mari do éuala ré féin é atá ré innhḡe aḡe annro.

## EACTRA AR FIONN MAC CUIMAILL AGUS AR MNAOI BEARCÁIN.

'Nuairi a bí Fionn MacCuimail ag vult in aoir,<sup>1</sup> do ariḡḡ<sup>2</sup> ré é féin beir aḡ vult i luirḡe,<sup>3</sup> 7 vubairt ré lá 've na laotantair ḡo riabḡ a élorḡeaim rió-ḡriom 'ó' le h-omḡair, 7 ḡur b'éirḡean 'ó' riḡó éirḡin do baint 've. Beaḡán 've laotantair 'n-a 'ó'iaró rin do éuaró ré aḡ ḡriall ari<sup>4</sup> ḡoba bí 'n-a cóinnuḡe i nḡair do 'ó'airb' ainn beairḡán 7 avubairt ré:—

"A Beairḡán, tá mo élorḡeaim rió-ḡriom tam anoir, 7 buó riáir liom ḡo vóḡḡrá beaḡán 've, no ḡo riieanḡá 'ó'a élorḡeaim 've tam; mari ní 'lim, do riéir ná'ó'irḡe, cóinn láirḡi a'ri do bíor riḡe bliáḡain ó riḡin."

"Óeanḡar ḡo riieinn," ariḡa Beairḡán, "aḡḡ ḡo 'neoraḡ tú rḡeul tam an riáro do beirḡeaḡ 'ó'a 'óeanaim."

"'Neoraḡ," ariḡa Fionn, "Ari cóinnḡioll naḡ beiró aon bean aḡ éirḡeaḡ liom."

"Tá ḡo marḡ," ariḡa Beairḡán, "ní beiró, ḡeallaim riḡe."

'Nuair a chuir beaircán a baile i gcomhair na h-oirde do innir ré 'a mnaoi go maib ré lá ar n-a máireac éum óá éloirdeam do déanam do fionn mac Cumail, 7 go maib fionn mac Cumail éum rgeul do innir do ar fead na tréimre rin, aet go maib ré do ualac<sup>5</sup> ar féin gan aon bean beir ag éirveac leir an rgeul, "a' ná tair-re in aice na h-áite," ar reirion, "mar óá bfeirveac fionn mac Cumail tú do rtaofaó ré, 7 ní éloirpinn níor mó ve'n rgeul uairó."

"Geallaim duit nac maíao,"<sup>6</sup> ar an bean.

An lá 'n-a óairó rin do glaoóais beaircán ar a buacail, 7 dúbairt ré, "A buacail i' feárr do bí ag dume boet maib, éirve, 7 bain beairt luacra 7 tabair éum na ceáirócan é, éum go riniró fionn mac Cumail ari, an fáro do beiró ré ag innir rgeil óamra."

Do éairó buacail beaircán ag iarriar na luacra, 7 do lean an bean é.

"A buacail," ar ri, "ciubairó mé oíoluiacé máit duit má éirveann tú mire irteac 'ra beairt luacra, 7 mé tabairt éum na ceáirócan, 7 gan aon ní do leigint oir mar geall oimra."

"Go veimín ní óéanrao," ar an buacail, "mar do máireobao mo máiririrí mé, no ní beiréao aon ionntaib<sup>7</sup> aige aram óoróce ariú."

"Ní beiró rior aige," ar rre, "ar cao do punnir, mar fanrao-ra irteig 'ra luacra go n-imteogairó ré féin 7 fionn amac ar an gceáirócan 7 ní feirpro riao mé in aon óor, 7 ní beiró rior aca go maib ag éirveac leo."

"Má dmeann tú rin," ar an buacail, "cuiriró mé tu in an beairt."

Do rin ri 'ra beairt, 7 do cuir an buacail an luacra móir-éimóill uirre, 7 do tug ar a órom í féin 7 an beairt gur rroic ré an ceáirócan, 7 do éairé ré an beairt ve 'ra éinne.

Buó geárrí 'na óairó rin go rtaimis

fionn mac Cumail irteac, 7 do rin ré ar an beairt.

"Cao é an rgeul," ar ré, "a 'neorairó mé duit, a beaircán?"

"Buó maib liom a éloirint uair," ar a beaircán "cao iao an óá gnoim do punnir maib i' cuairde do éairó oir."

"'Neorao roin duit," ar a fionn mac Cumail: "lá óá maib am' aonair ag rruab le h-air abann do éonnac tig tamall geárrí uaim 7 do éruallar faoi n-a óéin. 'Nuair do éairó irteac do éonnac an gairveac i' mó óá bfeaca maib 'n-a rruóe cor na temeo, 7 iarg in aice leir ar na rmeáiróib."

"Cia h-é éura?" ar reirion.

"I' mire fionn mac Cumail," ar a mire.

"I' tu go veimín an fear do éairveag uaim," ar an gairveac.

"Seo biraóan," ar reirion, "agur do bíor óá fairie le ré lá 7 ré oróe éum é máirbaó. Síneao ra aonir éorim<sup>8</sup> go gcoólrá beagán, 7 tabair-re arie ó'n iarg go noúireogao. Ná leig aon élog do éacé ar, no má leigean tú bairveao-ra do éann bíor bí óá iompáil<sup>9</sup> ó éaoib go taob i gáir nac éirveag aon élog ari."

Do bíor-ra go círamaé ag tabairt arie ó'n iarg, 7 faoi éann tréimre geárrí do éonnac élog móir ag éirge ar óruim an biraóan. Do éainis cuiteagla oim i rtaib an rógra fuair, 7 do éimleair m'óroóg go olúe vian ar an élog, éum nac ciubraó an gairveac faoi n' arie é, 'nuair a éirveao ré, aet do rogaó m' óroóg féin<sup>10</sup> éum an rrioir (rmeair), 7 do éirvear am' beul é, 7 níor luairte do punnear ná fuair rior óá bfanraim i bferóil an éirge go maireobao an gairveac mé an uair a óúireogao ré. Do éirvear m' óroóg faom gíall ariú éum rior fágal cao oob' feárrí óam a óéanam, a' do fuair rior imteac ar an áit éum nac beiréao rior ag an gairveac cá maib, 7 ní feaca maib ó roin é, 7 i' mar rin do éárla óam féin



fuir o'fágail aon uairi do chógnairinn m'óiróis.

'Sé an tairna<sup>11</sup> suairi ir mó in a riabair puam ann, lá geimhir o'ar iméigear liom féin ó'n curo eile do'n fhéinn, 7 mé riubal tri gleann, do bí rneácta triom ar an talamh, 7 do éonnac, rliúge geadu uaim, loirg gairgriúis inr an rneácta. Do éuaóar éuige 7 do bí iongnaó oim i otaoir a méro. Do cuirgear cor liom<sup>12</sup> irteac ann, acé nioir lion ri an loirg. Do cuirgear mo óa éoir ann, 7 ir ar éigin do líonaoar é. Dubairt liom féin nac beinn rároa coiróce go bfaóainn riabair ar an ngairgriúeac móir. Do leanar puam a loirg inr an rneácta go oánaas go boáan 7 do buairgear ag an nooir. Do éuir gairgriúeac móir a éeann amac 7 aoubairt.

"Cia h-é éurá, no cao do éug annio tú?"

'Ir mire Fionn Mac Cumail, arir mire, 'asuir do éuir méao do loirg inr an rneácta iongnaó móir oim, 7 ní beinn rároa go otiocairinn ac' fepirir.

'Do éárla go maic, arir an gairgriúeac, 'mar taim teinn cuirgear ó riublóro fára do iunnear ag goro an boláin éiann tú marib annio ó gairgriúeac buó óa mó 'há mé féin,<sup>13</sup> 7 me fáóainn ré amac cá bpuilim, gan ahiar mairieobair ré mé. Iméigir-je 7 baim beairt bhoirna go mbeirieobmair oiréaíamhá de óúinn féin. mar tá oiriar oim.'

'Déanfas, arir mire.

Do ghuairgear<sup>14</sup> oim, 7 do iugair teuo 7 tuaó liom 7 do bairgear beairt bhoirna éom móir 7 ab' fepoir liom a éabairt ar mo óiom. Nuair a éánaas éum an tige, do éairgear i gcomuib<sup>15</sup> an fála é, 7 do bairgear puam 7 foóiamar. Do éainis an gairgriúeac móir éum an ooir, 7 nuair a o'féac ré ar an beairt, aoubairt ré le oiréir-mear, 'Cao é an fáé nári éugair nioir mó 'há rin leat?"

'Mioir éugair, arir mire, 'do bhuig go riab óeirgear oim.'

'Beirgeobair ré bainne na gcaoirac óúinn, arir an gairgriúeac.

'Anoir, ar rpirion, 'riúir-je annio le h-air na teineao, 7 bí ag fáóail mo(a) éigin ollam óúinn do iorramair. Síneao-ja annio éoim go fóil, 7 má éigean aon oíoir oiriamn beir ar an uirul ro acá inr an teine 7 rátaig an ceann oearis de i bpoli mo fpioime, mar ní' aon éuma eile ar a bpeurá mé óúirgear.'

Do rin an gairgriúeac inr an leabair, 7 ní fára bí ré ann nuair a éuala-ja puam móir éugam, 7 do iutear éum an ooir, 7 ní luairt fórgairgear é 'há do éainis irteac gairgriúeac buó óa mó 'há é reo bí rinre ar an leabair. Mioir leirgear-ja aon aimir éoim, acé do iutear éum an uirul, (7 do iugair ar), 7 do ráirgear éom triun 7 oob' fepoir liom é puar i bpoli fpioime an gairgriúis bí 'n-a éoolao; do éug an gairgriúeac léim ar a leabair, 7 beirio an óa fepair móir ar a éeile. Bí oim óuine óioib i gcomuib an fála éall, 7 oim an fpir eile leir an fála abur, 7 iao ag iairmar a éeile do leagao. Fáoi beirgear do cuirgear an gairgriúeac bí 'n-a éoolao ar a glúin, 7 do éainis eagla oimra go mairieobairé é, 7 mé féin le n-a éoir. Do iugair ar an tuaó 7 do éiomar ar rtaigriúe do ééanaim puar a óiom. Do gairmar an éeio rtaigrié arióolpa a éoiré, 7 an tairna rtaigrié ar a éóin, 7 do ariuirgear an tuaó. 7 do buairgear an gairgriúeac i bplair a munnéil, 7 do leanar óa buair ar fepao tamail móir. Ir geadu go riab riut róla ag iut leir an ngairgriúeac 7 go riab ré uil i luige, 7 do éuir ré ar glúin leir (ar éeann o'a glúinib). Do éirig ré ariir, 7 do buair ré mire puar i gcomuib an oobáin (oobáin.)"

Do éirig an bean leir an rgeul go foigineac go oir rin, 7 aoubairt ri, "Mioóiom (mioóoméiom?) oir! Cá n-a éaoib go noeagair<sup>16</sup> ar a óiom?"

Do rpeab Fionn 'n-a riúe 7 aoubairt, "A beairéain, do iunoir feall oim; do gellair nac beiréao aon bean ag éirteacé

liom an fáir do beinn ag inniúint an tseil  
tuit, 7 m' ionas roin ir amla do éurur do  
bean inr an luadair cum nac feicinnheí,"  
7 do iut ré i noiair beaircáin. Do iair  
beaircán air a leatirgeul do gabáil, 7 do  
óemniúg ré do nac iair fíor aige féin a  
bean beir 'ra luadair, 7 níor innir fionn  
Mac Cumáill níor mó ó'a tseul do éar a  
éir rin.

## NOTES.

\* & 3. This idiom is frequently used in Munster. The corresponding phrases in Connaught and Ulster are ag éirge doir, ag éirge lag, ag fáir lga.

\* In leat-cuinn, moitúg is more usual.

\* This phrase has become in Munster equivalent to a simple preposition in meaning = to, e.g. Thainis ré ag tual éim, he came to me, cuirfeas ag tual air é, I sent it to him.

\* Synonymous with o'fácaib.

\* Munster form of rabad.

\* ionntaorib, confidence or trust. munúg is rather confidence in the sense of hope.

\* I will now stretch (myself) by, cf. tá mé fliuc ériom, lean oíot, &c.

\* ionpáil = ionpoó, turning.

\* féin = even, here, and must be taken with what follows, and not with m'ópoós. Therefore the translation is "but my thumb was burnt even to the marrow," cf. o'fáot cat fleanmáin féin rasoós, a sleek cat would eat even a taper (Proverbs in next No.), and níor fásadair féin rú an garráide, they did not leave even (féin) the potato patch (*Gaelic Journal*, vol. iii., No. 30, p. 83, and note on p. 84).

\* Tairna = oara. Oairna is the form used in Connaught, Ulster and Scotland.

\* Cor liom = mo cor, my foot. So infra ar glúin leir = ar a glúin.

\* Who was twice as big as myself.

\* For do glúaireas. So also do glúaoóais (near the beginning) for do glúao, do éiricis (near the end) for o'éiric.

\* 1 scoimib = scoimne. rala = balla.

\* So noeasair = go noeasair. fíogheac = fíogheac. móir-éiméioll, all round about, round and round. In some parts of Munster this is pronounced móir-éiméioll, and in others, móir-éiméioll. The preposition i, in, appears to be omitted. If this be so, the phrase would literally signify "in a great circuit."

\* bplac a munnéil, in the soft part of his neck. 1 mbac a munnéil occurs in Siampa an gheimhíro.

Peculiar verbal forms:—cosóilpas for cosóilao, cosóilpaim for cosóilpaim (cosóilao, cosóilao are more often heard).

Do éonnac, ó'a bpeaca, ní feaca, vubant, go otánas; nuair a énas, nuair a éual-ia. In these instances we see the use of the old forms of the past tenses (1st sing.) of irreg. verbs. These survive only in Munster, the later forms éonnacar, ó'a bpeacar, &c., being used elsewhere. nac throughout should rather have been spelt ná, as pronounced in Munster.

an laoiréac.

## PROVERBS.

From Co. Kerry.—Tionnlacaó na n-óim-  
reac, two or more fools in company, or  
doing any act together. Feair na m-bhíog  
bí amuis, the application is—all the rough,  
laborious work must be done by the hack  
or drudge. Bhíeann an iac a n-óiair an  
éirinn, there is luck in complaining. Níor  
éuair an tuacal i mór air doimne iair, a  
person who does not know how to do a  
thing is sure to do it wrong. (Tuacal for  
the more usual word tuacal = awkward-  
ness). Ní éiríeann ríoirin éar Doimnac  
ná iabairta éar Diaceadair, a storm does  
not go beyond Sunday, nor a spring-tide  
beyond Wednesday. Ir feáir rúil le  
glar ná rúil le h-uais, a person may be  
expected to return some time from a prison,  
or from a foreign country; but there are no  
expectations from the grave. 'Sé an óir  
a éiríeann é, it is a sign of good feeding  
and care to see a cow or heifer jumping and  
running in a field, a horse prancing, &c.  
Tabair iut do'n gárlac agur tiorair ré  
a m-báir, give to the child, and it will  
visit you again. Ir mairg a bhíeann ríor  
an éur ló, woe to him who is down the  
first day (in a fight). Ní ceair an t-uirge  
ralac a éur amac, nó go o-tabairfeair an  
tuirge glan airteac, throw not away even  
that which is bad, until you get something  
better. Cairrú uirne géilleac ó'a bacai-  
geac, one must yield to one's lameness.  
Smactpas gac doimne an bean mionáiréac  
ac an té go m-bhíeann rí aige, everyone  
save he who has her would chastise the

shameless woman. An mǵíon aḡur an mǵáirí beiric a bʳóeann páiríteac, the mothers and the daughters are generally on the same side. 1ʳ oearmáac le ruamneap malairic ḡnóta, a change of business at intervals during the day is like a rest.

From Co. Cork.—Ní fúil ḡaol aḡ aon ie 1ʳaí ḡan 1ʳeun, nobody claims relationship with the unprosperous. Ní aḡuirḡ-ḡeap ḡné an tuib-1ʳméirí, the aspect of the blackberry is not (cannot be) changed. Ní fúil 1ʳaóta aḡt uinne uona, only a bad person is peevish. Riḡḡail tʳíeip o1ʳeacáir, rule according to instruction. Rí míoḡoḡ-lumta aʳ apal coiríonta, an uneducated king is like an ass crowned. Soirḡeac 1ʳolam 1ʳ mó toirann, empty vessels make the greatest sound. ḡlan aʳ 1ʳlán oear-1ʳuirḡeap éaḡac táir, clean and whole make poor clothes shine. Beata uinne a tóil má 1ʳeacnann 1ʳe a amleap, a man's will is his life, if he avoids evil. 1ʳ 1ʳeáirí “1ʳo é.” 1ʳná “cá b-1ʳuil 1ʳé,” “here it is” is better than “where is it?” 1ʳ 1ʳuap cumann caile, cold is the affection of an old hag. 1ʳoḡir leirḡeap ḡac 1ʳean-ḡalairí, patience is the (best) cure for old diseases. ḡan aḡrte 1ʳ 1ʳuap an élu, without treasure, repute is cold. 1ʳomaúmlaḡoḡaol air beaḡáncair, abundance of relatives but few friends. 1ʳ minic uo bí ḡránía ḡeanaíair aḡur oacá-1ʳmíul uona, the ordinary are often amiable, and the beautiful unfortunate. [Euan ḡránía ḡeanaíair, euan oear air mīrtiríe = “mitcher.”—Meath]. Maipḡ1ʳeirḡeap a uinne ḡnár, air uinne óa 1ʳiáḡ nó t1ʳí, woe to one who forsakes a tried acquaintance for one of two or three days. Ní fúil aḡam aḡt an beaḡán 1ʳ 1ʳ 1ʳollam uam 1ʳém e, I have but little, and that is wholesome for myself. Caoinnann uócar an t-1ʳnḡieamác, hope protects the oppressed. Ní ionn1ʳuirḡeann ḡac aon an t-anaḡ cóirí, all do not approach the just path.

## DONEGAL GAELIC SONG.

1ʳan air an baile 'mo cómarí.

### I.

Éuaró mé 1ʳeal tamairl air éuaric ḡo  
mbieacn'ann 1ʳém uaim an 1ʳpeup,  
ḡairc 1ʳá na hoileáin aʳ 1ʳuairḡ, marí beiróeac  
eilic aʳ cú 'n-a uéirḡ;  
Caracó uam cailin beaḡ óḡ, 1ʳ má caracó, 1ʳ  
í laḡairí ḡo ḡeup—  
“Má 1ʳ uinne éu bain uo mnaoi óirḡ, ní  
mólam ḡo móirí uo thrade.

### II.

“Cónnairic mé 1ʳeap air ḡíirí míoirí aḡ  
imḡeacḡ ḡan b1ʳóirḡ anné;  
“Sé mearaim, ḡup tupa an 1ʳeap óḡ a 1ʳairb  
1ʳiav 1ʳan tóirí 'n-a uéiró.”  
Oʳ 1ʳieaḡairí mé an ainnoir, ḡan b1ʳóirḡ ḡup  
ḡlac mé ḡo móirí a 1ʳḡeul,  
“ḡeav uo éuro beaḡairḡe níor mó; ní uinne  
uo'n t1ʳeóiric 1ʳin mé.

### III.

“Muir oirioiríó tú anall uom' cómarí aʳ  
leirḡean uo ḡlóirí ḡan 1ʳéiró,  
“Raḡairó mé oʳ coinne mo 1ʳróna amac air  
ḡíirí míoirí air léim.”  
ḡuit mipe 'un tui1ʳa 1ʳ 'un b1ʳóirḡ aʳ oʳia-  
1ʳairḡ uo 'n óḡ-mnaoi éaon,  
“Cá b1ʳuirḡbeac 1ʳinn ḡlaine le hóir, uo  
éóḡraó an b1ʳíon 1ʳeo uínn?”

### IV.

“Tá teac beaḡ air leac-taorib an 1ʳóir, aʳ  
conḡbuirḡeann 1ʳé i ḡcomnairóe b1ʳaon;  
“ḡab tupa aḡur 1ʳapáir an bóir, ḡup  
uóir1ʳairó mé an 1ʳeóir mé 1ʳém.”  
1ʳuairí 1ʳuairí mé ḡo tigr mīc an óir, ba  
1ʳairteac ḡo leóirí mé 1ʳuiróe,  
Air eagla ḡo uciuracó an tóirí, 1ʳ ḡo mbain-  
1ʳiróe an óirḡ-bean uíom.



## V.

'Nuair fuair mé gac cineál o'áir fóir, 'ré  
meaf mé náir dóir oam iurde;  
'Sé aubairt rí, "Bí túra gabáil éoil, 'r  
ní tuaró oir feóirleing oo óiol."  
Ní maib mipe a b'ao ag gabáil éoil, gur  
éruinnig an t-aoir óg 'ran tíg,  
Gac ouine 'r a glaine 'n-a dóir, le comairta  
éabairt oo 'n oir.

## VI.

Bí biotáille fairing ag bóir, 'gur beagán  
oá ól 'ran tair;  
Oá n-ólamn-re galún uí 'Domhnaill, b'  
fuirur mo réoir oo óiol;  
'Nuair oo focruigeamar coiríom an réoir,  
'ré o' f'iairig ag óighean oíom,  
"Ca háit i mbíonn tú ag comairte, nó an  
gcongbaigeann tú oir oir féin?"

## VII.

"Nuair bim-re real i oir ag an óil, ní  
deanam-re lón oo 'n p'iginn;  
"An meo uó a faoír (ig)im 'ran ló,  
caitím le p'óir 'ran oir'e."  
"Ní fóirleann ré ouine oo' réoir toirgáil  
le buairde ag an t-aoir;  
"I' f'airi oíom-ne fanaimint go fóil, go  
noanpamuir lón aiaon."

## VIII.

"Le fanaimint go noanpamuir lón, oo  
caitíre cuo mór o' áir faoír;  
"I' f'airi oíom-ne toirde go h-óir 'a' r  
beir cuoírgead o'áir gcoir a'ir;  
"Lean túra mipe 'ran mór, 'r ní heagal  
oir buairde ag an t-aoir—  
"Mipe beir 'cuoirgead an lón, a' g'ea  
túra oo lóirín faoir."

## IX.

"Oá leanaimn-re túra 'ran mór, buó f'oir  
go oíóir oíom,  
"Go oíóir oíom ag mipe 'r ag ól, 'r buó  
f'oir buó lón tú féin;

"Aet fan air an baile 'mo comair, 'r beir  
mé air an nór leat féin;  
"G'ea túra talam go leóir agur mipe go  
oíóir maí mnaoi."

## X.

Ní feoim i mola le feoir; 'r méairig  
go móir mo oirde;  
Ní 'l ouine oá breirde an réoir na  
oíóirde go móir ag caoi.  
Ní f'aca mé a leirde go fóil i mbeala a  
gabaim 'ran t'irig;  
Oá breirde i i mbaile na móir, beirde  
cairín oga air p'iginn!

## Gluair air an Abrián f'air.

Oob' é uirde an abrián ro beoir  
breirde, cáirín oo bí i n-a comairde  
leat-éoir bliaon oíom i mbaile na móir  
i gConae oíom na n-Gall, áir éir a oir  
ré 'ran breirde oíóirde. F'air oíom  
mnaoi é oirde aiaon m'air Níe Conae,  
comairde i n'air an oir, i n'leann na  
Suirig, 'ran gConae g'eoir. Oá meo  
oá mairde air p'irde oíom na comairde,  
meair féin na g'ualar maí oán ba  
binne b'air na ba éoilmaire clóir  
oná é ro.

Stanza 1.—breirde'ainn = breirde'ainn: for similar  
shortenings peculiar to the Ulster dialect,  
compare stanza 6, focru'aim, stanza 7,  
faoír'im; and congbaigeann in stanzas  
4 and 6, to be pronounced com'ann;  
t'ir m'oir = the mainland.

„ 2.—G'lac mé go móir = I took seriously.

„ 3.—mair = muna; oir comne mo f'ona = before  
my nose, straight on; 'un = cum.

„ 4.—G'ab túra = go you; rapáil = rap, from the  
English; fuair mé = I got, reached; f'air-  
tead = timid, reluctant; f'airde in Done-  
gal means bashfulness, &c.; eagla means  
fear. Cf. f'airde, careful, f'airde, caution.  
Passions and Homilies. féin is pronounced  
fín in this and following stanzas.

„ 5.—Gabáil éoil, taking music, singing; co-  
mairde, a sign (of respect).

„ 6.—Galún uí 'Domhnaill, O'Donnell's gallon,  
doubtless a proverbial measure among the  
people; coiríom, balance.

Stanza 7.—*ní ùeanaim, 7c. = I do not hoard up the penny.*

„ 8.—*beir curiughas o'ár scobair = there will be help to aid us. Or o'ár scoibair = along with us.*

„ 9.—*Go scórá òiom = till you would "take off" from me.*

„ 10.—*Feobar = feobar; scobair pronounced scó-bair, I take (myself), I go. Scábáil, st. 5, is pronounced scóil.*

### Fhann Fionn Fionn.

#### STAY NEAR ME IN THE VILLAGE.

1. I went for a space of time on a trip that I might myself view from me the sky, round through the islands on a chase, as a doe would be and a hound after it. I met a little young lass, and if I met, it is she that spoke sharply: "If you are a person that has meddled (eloped) with a young woman, I do not greatly approve of your trade.

2. "I saw a man on the mainland going without shoe yesterday. I think that you are the young man after whom they were in pursuit." I answered the maid, without haughtiness, because I took her word seriously: "Cease your mocking any more. I am not a person of that kind.

3. If you do not come over near me and (to) drop your speaking in vain, I will go before (follow) my nose out on the mainland in a bound." I fell into sorrow and grief, and asked of the gentle young woman: "Where shall we get a glass to drink that would lift this sorrow off us?"

4. "There is a little house on one side of the road, and it keeps always a drop. Go you and rap the table, and I will pay the score myself." When I got to the house of the son of the drinking, I was timid enough about sitting, for fear that the chase might come up, and that the young woman might be taken from me.

5. When I got every kind of what was fitting, I thought that it was not right for me to sit down. She said: "Be you singing, and you shall not have to pay a farthing." I was not long singing till the young folk gathered into the house, everyone with his glass in his hand, to give a token (of respect) to the pair (of us).

6. Liquor was abundant on (the) table, and a little of it a-drinking in the country (*i.e.*, outside). If I had drunk O'Donnell's gallon, it would have been easy to pay my reckoning. When we had settled the balance of the reckoning, this is what the young woman asked me: "Where do you live, or do you keep a cabin for yourself?"

7. "When I am a while in the drinking-house, I do not make store of (*i.e.*, spare) a penny. That amount that I earn in the day, I spend in pleasure at night." "It does not befit a person of your sort to begin with the troubles of the world. It is better for us to wait a while till we both make a store (*i.e.*, save something)."

8. "In waiting till we should save something, a good part of our life would be spent. It is better for us to begin young, and there will be help to aid us again. Follow you me in the road, and you need not fear the trouble of the world—I to be gathering the store and you will get your lodging free."

9. "If I followed you in the road, it would be (a) short (time) till you would lift from me (leave me), till you would begin playing and drinking; and it be (a) short (time) that you yourself would be a treasure (to me). But stay in the village near me, and I will be of the (same) fashion (*i.e.*, mind) with yourself. You shall get land enough, and me for ever as wife."

10. I cannot praise her with (sufficient) goodness. It is she that has distracted my heart. There is not a person (of those) that would see the jewel that would not fall greatly lamenting. I have not seen her equal yet in (any) direction that I take on the road. If she were seen in Ballinamore, there would be young girls for a penny.

#### NOTES ON THE ABOVE SONG.

The author of this song was Peter Walsh, a tailor, who lived in Ballinamore, in the County of Donegal, a place mentioned by him in the last verse. It was obtained from a woman named Mary Conaghan, who lives in Altadish, Glenswilly, in the same county. Much as the poetry of Munster or Connaught is praised, I myself believe that I have never heard a poem more sweetly worded or more musically composed than this.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances for Gaelic Union in favour of Rev. Maxwell H. Close, to be addressed to the Editor. Matters connected with the Journal also to be addressed to the Editor, Fr. O'Growney, Maynooth, Co. Kildare. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Rev. Mr. Close would wish remittances crossed and payable to Northern Banking Co., Dublin. Postal Order<sup>s</sup> thus crossed preferred.





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NO. 50 OF THE OLD SERIES.]

DUBLIN, MAY 1ST, 1894.

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## THE GAELIC JOURNAL.

NO. 50.

MAY. 1894.

No. 48 of this Journal was issued in the end of February, and No. 49 in the end of March. Instead of publishing the present issue at the end of April, we have thought it better to date it May 1st, and intend to issue the Journal in future on the first of each month. Our readers will notice, therefore, that there is no April number. When writing for any issue of the Journal, the number should be mentioned, and not the month of publication.

Nos. 4 and 48 of the Journal are out of print. All the other numbers can be had, post free, for sixpence each. No. 14 contains the complete text of the "Children of Tuireann." Nos. 12 and 13 contain three texts (O'Curry's, Windisch's and O'Flanagan's) of the "Children of Usna," with translation, and also the complete text of the later version of the same tale.

The Congress held in the Mansion House, Dublin, on Tuesday, 27th March, was a great success. There was a large and enthusiastic attendance of ladies and gentlemen from Dublin, and from the country. As a speaker remarked, the respect shown to the old language in centres like Dublin will do a great deal to remove from people's minds the strange old prejudice that the speaking of Irish is a sign of ignorance and vulgarity. On the other hand, the National Teachers and other, from the Gaelic-speaking districts, will return with renewed vigour to their work of teaching their friends to love, cherish and cultivate the old tongue. Among those present at the Congress were many well-known workers in the Gaelic cause, and old friends of this Journal. The questions brought before the Congress are familiar to all our readers, so we need not speak of them at present.

At the Congress of the National Teachers of Ireland, held on the day after the Mansion House meeting, the usual resolution advocating the teaching of Irish was received with more than wonted warmth. It was supported by several teachers, who were themselves quite at home

in the study and teaching of Gaelic. The Congress extended a warm welcome to Mr. MacNeill and the others who attended on behalf of the Gaelic League.

The Gaelic Leagues of Dublin and Derry continue their splendid work with unabating zeal. Irish classes have been established, with much success, in connection with the Belfast Field Club. Mr. P. J. O'Shea conducts the classes, which include some of the chief people in Belfast. On 17th April, an "Irish Night" was held; the programme was printed in Irish, and the majority of the items were in the vernacular. In Cork, on 22nd April, the Mayor presided at a meeting called for the purpose of establishing a branch of the Gaelic League. Dean MacSwiney, Mr. Denny Lane, Mr. Maurice Healy, Father O'Leary, and other representative Cork men spoke, and classes will be established forthwith.

The language is being studied privately by very many in Galway, Tuam, Ballina, various parts of Donegal, Longford, and many places in Cork and Kerry. There is hardly any newspaper of importance in Ireland which does not, in some way or other, advocate Irish studies.

The chief Gaelic news from America is the establishment of a Gaelic Society, on a very large scale, in Providence, R.I. Classes have been set on foot and numbers of enthusiastic students enrolled. As usual, the credit of this is due to one or two enthusiastic Irishmen, the chief being Father T. E. Ryan and Mr. Henehan. The most influential papers of that part of the States have taken up the question warmly, and the smallest State of the Union is now likely to do most for the old Gaelic tongue.

The existing Societies in New York, Philadelphia, &c., continue their work, and many students of Irish are found in Brooklyn, Boston, San Francisco, and other centres. All the Irish-American papers are unceasing in their efforts to encourage Irishmen abroad to learn something of their mother-tongue.

The *Gaoidel*, *Irish Echo* and *Mac Talla* are, as usual, full of interesting matter. We thank them for their flattering notices of this Journal. The *Irish-American* still gives two columns of Gaelic every week. At home, the

*Irish News, Weekly Freeman and United Ireland* continue to publish Irish literature.

We have to thank the various Gaelic Societies, and various gentlemen in Ireland and abroad, who have gone to much pains to extend the circulation of the *Journal*. Suggestions of our kind will be carefully considered.

In the present issue we give specimens of the spoken Gaelic of Kerry, Cork, Limerick, Connaught, and Donegal.

## EASY LESSONS IN IRISH.

(Continued)

These Lessons were begun in No. 48, which is now out of print. The first part will soon be issued in book form, and improvements and suggestions are invited. In previous lessons, §§ 23, 38, add *am* (im), *batter*; *cpom* (thim) *beav*, *peal* *sh*, *a* *a* *a*. See, also, §§ 78, 80. The pronunciation is as given in § 19; it is almost like *au* in *now*. It would not be advisable, as some suggest, to practise such exercise all the while is used in it.

### EXERCISE XIV.

#### § 103. THE DIGRAPHS IN IRISH.

For the meaning of digraph, see § 90. Some digraphs represent long vowel-sounds, and others represent short vowel-sounds.

§ 104. The long vowel-sounds are often represented by digraphs consisting of two vowels, one of which is MARKED LONG. Thus:—

*ai* is sounded like *ā, i ē*, like phonetic symbol *au*

|    |   |   |   |   |   |    |
|----|---|---|---|---|---|----|
| ai | " | " | ē | " | " | ae |
| oi | " | " | ō | " | " | ō  |
| ui | " | " | ū | " | " | oo |

§ 105. As will be seen, these digraphs are formed by adding *i* to the vowels *a*, *e*, *o*, *u*; and the sound of the vowel which is marked long is given to the whole digraph. The only difference between *ai*, *oi*, *ui* and *ā*, *ō*, *ū*, is that the consonants which follow the *ai*, *oi*, *ui* are slender. (See § 8.)

§ 106. NOTE.—In Ulster *ai* is pronounced (aa), and *oi* (au). (See § 14.)

§ 107. Examples for pronunciation only: *saile* (saul'-ē), *báir* (baush), *fáir* (faush); *céir* (kaesh), *éille* (ae/ē), *féir* (faer); *ppóir-ve* (prōsh-ā), *cúir* (koosh).

#### § 108. WORDS.

|                                    |  |
|------------------------------------|--|
| <i>áir</i> (aur), a place          | <i>láirín</i> (Laur'-ir), strong         |
| <i>caibín</i> (kaib'-een*), a      | <i>míle</i> (meel'-ē), a thou-           |
| " " caubeen "                      | " sand                                   |
| <i>cpúirín</i> (kroosh'-keen*)     | <i>móin</i> (mōn), turf                  |
| a pitcher                          | <i>móna</i> (mōn'-ā), of turf: <i>pó</i> |
| <i>saile</i> (saul'-ē), welcome    | <i>móna</i>                              |
| <i>pó</i> (fōdh), a sod            | <i>páirve</i> (paush'-ā), a child        |
| <i>polláin</i> (fūL'-aun*), sound, | <i>pláinte</i> (sLaur'-ē), health        |
| healthy, wholesome                 |  |

\* In Munster, *kaib-keen*, *kroosh-keen*, *fūL-aun*.

§ 109. *Míle páirte*. *Páirte agur pláinte*. *Cpúirín lán*. *Atá an áir polláin*. *Níl mé tinn*, *atá mé plán*, *polláin*. *Fás cpúirín ag an tobair*. *Fás móin ar an uplár*. *Ná fás móin ag an tobair fóir*. *Atá an páirve bán*. *Níl pé bán*; *atá pé tinn*. *Atá an caibín cam*. *Fás póo eile ar an uplár*.

§ 110. Art is not wearing (see § 40) a new coat. Art is strong and healthy. Do not leave a pitcher on the floor. Dry turf. The place is not wholesome. The strong horse is going to the road. She is young, she is not strong. The ship is strong, the boat is weak. The child is brown-haired. The place is green. The young horse is safe and sound (*plán*, *polláin*). Leave a sod of turf on the floor. There is not a sod of turf on the floor. Welcome. Warm day.

### EXERCISE XIV.

§ 111. Other examples of the sounds of *ai*, *ei*, *oi*, *ui*:—

|                                     |                                   |
|-------------------------------------|-----------------------------------|
| <i>búirte</i> (brish'-ē), broken    | <i>éirinn</i> (aer'-in), Ireland  |
| <i>Cáire</i> (kaush'-ē), cheese     | <i>Súil</i> (sool'), the eye      |
| <i>Láir</i> (Laur), a mare          | <i>Súirte</i> (soosh'-ē), a flail |
| <i>Sáile</i> (saul'-ē), salt water, | <i>Túirne</i> (thoor'-nē), a      |
| the salt sea                        | spinning-wheel                    |
| <i>Spáir</i> (sraud'), a street     |                                   |

§ 112. Many proper names involve the sound of *ai*; thus, *Art*, *Flann*, give rise to the diminutives *Artagán*, *Flannagán* (little Art, Flann), hence the family names *O'h-Artagán* (*ō horth'-ā-gaun*), *O'Flannagán* (*ō floN'-ā-gaun*), literally, grandson of little Art, Flann; the forms from which the ordinary *O'Hartigan*, *O'Flanagan*, are taken.

§ 113. The preposition "with" (= "along with") is translated by *le* (*le*, almost like *le in let*); as, *atá Art le Conn*, Art is with Conn. This *le* prefixes *h* to a vowel; as, *atá Conn le h-Art* (*horth*), Conn is with Art.

§ 114. The preposition "to" (to a place) is translated by *go* (*gū*) when no article follows; as, *go Gránard*, to Granard. When a vowel follows, *h* is prefixed; as, *go h-áir*, to a place. When the article follows, *go* is never used, but *vo'n* (*dhūn*) is used = "to the"; as, *vo'n áir*, to the place. (See § 62).



§ 115. The preposition "in" is translated by in; as, in Èirinn, in Ireland.

§ 116. *Àián, im, agus cáire. Atá cáire pollám. Atá cáire gan in Èirinn. Níl Conn O'Flannagáin in Èirinn; atá ré as Cill-baia fóir. Atá an túinne ar an uirláir. Níl an túinne láirir. Níl Peavair as dul ó áit go h-áit, atá ré in Èirinn. Súirte agus túinne. Atá súirte ar an uirláir. Atá an fáile láirir. Níl ré as dul go Cill-baia.*

§ 117. The wool and the spinning-wheel are at the door. Leave the wool at the spinning-wheel. The wool is soft, the wheel is broken. I am not going to the place. Stay in Ireland yet. Leave the horse and the mare at the well. Conn O'Hartigan is not in Ireland. The salt-water is not sweet. The ship and the big boat are on the salt-water, going to Ireland. I am not going to Ireland. I am going with Conn O'Finegan.

## EXERCISE XV.

## § 118. OTHER DIGRAPHS.

éa is pronounced like é, that is, ae  
eá " " á, " au  
íó " " í, " ee

In these, also, it will be noticed, the digraph is pronounced practically with the sound of the vowel marked long—the other vowel is hardly sounded, thus:—

Féir is pronounced (faer), írleán (eesh'-laun), cíor (kees).

§ 119. Note 1—éa is now generally spelled eu; as, feup (faer), grass. In Munster, in words of one syllable, éa or eu is pronounced ee'-o; thus, feup (fee'-or).

Note 2—eá is used, and wrongly, in words like geapp, feapp, where ea, without any mark of length, should be used. Lengthening of the long vowel-sound noticed in such words is caused by the double p (see § 77).

Note 3—We would advise learners always to pronounce ío like í, or ee. In many monosyllables ío is yet pronounced ee'-ü; as, fíon (fee'-ün), wine.

§ 120. Ceo mile fáilte! a hundred thousand welcomes! This popular phrase is seldom, if ever, seen properly spelled.

## § 121.

ceo (kaedh) a hundred leuna (/ae-nä), a meadow  
viol (deel), verb sell Seumar (shae'-mä's), James  
feup (faer), grass  
fíon (feen), wine ríoda (sheedh'-ä), silk  
líon (leen), verb, fill ríor (shees) down  
líon " noun, flax (wards)

§ 122. Ceo mile fáilte go h-Èirinn. Fáilte agus fáilte. Níl an tír pollám. Atá an feup tírim. Lá te. Níl an lá té, níl an feup tírim fóir. Atá Nóra agus Ána as dul ríor do'n tobair. Seumar, Art, Flann, Conn. Ná viol an láirir ós fóir. Viol an olann agus viol an líon in Èirinn. Atá an líon glan agus bog. Olann, líon, agus ríoda. Atá an láirir agus an capall ós ar an leuna. Níl an leuna glar fóir, atá an feup tírim.

§ 123. The wine is strong. The strong wine is not wholesome. The child is not strong, he is sick (and) weak. The well is not clean, leave a pitcher at the well. James and Art are not in Ireland. Leave the horse and the mare at the meadow. A tall man. Long grass. The grass is long and heavy. The man is going down to Granard with a young horse. Sell the spinning-wheel: do not sell the wool yet. The meadow is heavy.

## EXERCISE XVI:

## • § 124. OTHER DIGRAPHS: ae AND ao.

ae } are pronounced like ae in Gaelic.  
ao }

Thus: lae (Lae), aon (aen). In older Irish ao is scarcely ever met with, ae being the usual form.

§ 125. In Connaught ao is pronounced (ee). This is really the pronunciation of aoi. In Ulster, ao is pronounced like French u. In words of one syllable, ao is often pronounced ae'-ü, in Connaught, ee'-ü, a-, aol (ae'-ül, ee'-ül), lime. We would advise learners to pronounce ao like ae, always.

§ 126. "In the" is not translated by in an, but by in ran (in sän), now always spelled inr an; as, inr an áit (ins ä'n aut), in the place; in áit, in a place.

## § 127.

|                     |                                |             |
|---------------------|--------------------------------|-------------|
| aei (aer), air      | 3 oaoi (dhaer),                | } in price. |
| 1 aol (ael), lime   | dear                           |             |
| 2 aorta (aes'-thä), | 4 raori (saer),                |             |
| aged                | cheap                          |             |
| 5 eun (aen), a bird | 6 rgeul (shgae), a story, news |             |

## § 128. LOCAL:

| Connaught    | Munster   |
|--------------|-----------|
| 1. ee'-äl    | ae'-äl    |
| 2. ees'-thä  | —         |
| 3. dhee'-är  | dhae'-är  |
| 4. see'-är   | sae'-är   |
| 5. ae'-än    | ee'-on    |
| 6. shgae'-äl | shgee'-ol |

§ 129. *Atá an capall raop. Níl an láip raop, atá pí raop. Atá an olann raop iní an áit, atá an píosa raop in Éirinn. Níl Seumas iní an tóin, atá pé ag dul píos do'n leuna. Atá dol ar an tóin, agus atá an tóin áro. Níl Conn óg, atá pé aorta. Eun agus uan. Atá an píosa ag dul ó'n áit go Cill-raia.*

§ 130. There is a young bird at the door. Conn is young and James is aged. The field is dear. Do not sell the dear horse in Ireland. James O'Hartigan is not in Ireland. He is not in the place. Leave the horse in the meadow yet. There is wholesome air in Ireland. Wholesome air, fresh bread. Welcome to the place.

## EXERCISE XVII.

§ 131. SUMMARY OF PRECEDING SECTIONS 90 TO 130.

1. *ia, ua.* Each vowel pronounced separately; *ia* as *ee'-ā*, *ua* as *oo'-ā*.
2. *eo* pronounced *yū*; *iu* pronounced *ew*. In a few words *eo* and *iu* are short, like *yū*, or *you* in *young*.
3. Digraphs with one vowel marked long: *ái, éi, ói, úi*; *éa, ea, ío*. Give the whole digraph the sound of the vowel marked long; the other vowel is scarcely heard; *éa* is now usually written *eu*.
4. *ae* and *ao* are both pronounced like *ae* in *Gaelic*.
5. Most of the digraphs were formerly pronounced, like *ia* and *ua*, with the two vowel sounds distinctly audible: traces of this are yet heard; see §§ 125, 128.

## EXERCISE XVIII.

§ 132. DIGRAPHS REPRESENTING THE SHORT VOWEL-SOUNDS.

|           |   |                                      |
|-----------|---|--------------------------------------|
| <i>ai</i> | } | <i>are pronounced like a in bat,</i> |
| <i>ea</i> |   |                                      |
| <i>ei</i> | } | <i>" " c in let.</i>                 |
| <i>oi</i> |   |                                      |
| <i>io</i> | } | <i>" " i in hit</i>                  |
| <i>ui</i> |   |                                      |

N.B.—This must be learned by heart, as it is of the greatest importance.

## § 133. WORDS.

|                         |                     |
|-------------------------|---------------------|
| bean (ban), a woman     | peampóg (sham-rōg), |
| Doirpe (dher'-ē), Derry | a shamrock          |
| feap (far), a man       | pean (shan), old    |
| geal (gal), bright      | peap (shas), verb.  |
| lean (lan), follow      | stand               |
| leat (/ath), with-thee  | peampóg (sham-rōg), |
| leip (/esh), with-him   | in Munster)         |
| Peasap (padh-ār),       |                     |
| Peter                   |                     |

§ 134. Words like *leat*, with-thee, *leip*, with-him, are called Prepositional pronouns.

§ 135. *Ná lean an capall ar an píosa. Atá Peasap ag dul go Doirpe; agus níl mé ag dul leip. Atá an feap pean, lag. Seap ag an voipar. Níl tú pean fóir; atá tú óg agus plán. Atá bean agus feap ag an voipar. Fás an tóine ag an tóin. Fás an capall ag an tóin, níl pé ag dul go Cill-raia. Lean an capall óg do'n píosa. Fáilte go Doirpe.*

§ 136. Follow me, do not follow Peter. The day is bright (and) dry, and I am going with you to Derry. Follow the man on the road. Do not stand on the road. A clean road and a dry path. There is a shamrock growing at the well. I am not going with Peter; I am going with you to Granard. The road is not clean and the path is not dry. Conn is going to Granard, and there is a young man going with him. Art is going, with a young horse, to Kildare, to Derry, to Granard.

## EXERCISE XIX.

[Before reading this Lesson study again the table above, § 132.]

§ 137. *Slán leat* (sLaun /ath), safety with you, good-bye.

*Ná bác leip* (Nau bauk /esh), do not meddle with it, never mind it.

## § 138. WORDS.

|                     |                          |
|---------------------|--------------------------|
| álunn (aul-ing),    | teime ten'-ē), fire      |
| beautiful           | uile (il'-ē), all, whole |
| peap (dās), pretty  | uipge (ish'-gē), water   |
| eile (el'-ē), other |                          |

§ 139. Notice the position of the words—

an típ eile, the other country.

an típ uile, the whole country.

§ 140. *Atá an feap donn. Níl Tomár donn, atá an feap eile donn. Atá capall ar an píosa. Atá an típ uile glap agus úp. Atá an típ álunn. Bean óg. Álunn. Atá bav móp, álunn, ar an linn. Uipge te. Atá long úp, álunn ar an uipge. Atá teime ar an uipap. Ná fás an teime ar an uipap. Diol an capall iní an áit eile.*

§ 141. Una and Nora are going with you to Kildare. Do not stand on the floor,

stand at the door. I am going to another country--good-bye. Conn and another man are on the road. Conn is not big; Art is big. Una is white-haired, Conn is brown-haired. The ship is beautiful, she is high and long. The fire is hot. There is water in the well.

## EXERCISE XX.

§ 142. The digraph's when obscure.

In simple words of two syllables (that is, words not formed from others by adding a termination) the first syllable is the one accented, as we have seen already; as *capall* (kop'-äl), a horse. The vowel sound of the last syllable is then usually obscure, as we have already seen, and this is true when that vowel sound is represented by any of the digraphs given in § 132.

Thus—

| The word       | Meaning     | Is not sounded | But     |
|----------------|-------------|----------------|---------|
| <i>capall</i>  | rock        | kor'-ag        | kor'-ëg |
| <i>Conall</i>  | of Connall  | kün'-al        | kon'-ël |
| <i>forḡail</i> | open (thou) | fűsk-al        | fűsk-ël |
| <i>obair</i>   | work        | űb'-ar         | űb'-ër  |

To a reader of English the real sound of these words would be fairly well represented by spelling them *korrig*, *fuskil*, *ubbir*, &c.

§ 143.

*Uinne* (dhin'-ë), a person (man or woman)  
*Uimro* (dhri'l), close, shut (Connacht)  
*O'Conall* (ō kūn'-ël), O'Connell  
*O'Fleinn* (ō flēn), O'Flynn  
*ag obair*, at work, working

§ 144. *Forḡail* an *obair* mór, *asur* tóin an *obair* eile. *Ná forḡail* an *obair* fóir. *Atá* Conn *O'Fleinn* *asur* *uime* eile *as* an *obair*, *asur* *atá* an *obair* tóinta. *Atá* *ar* *obair* tóim. *Capall* *áir*. *Atá* *capall* *áir*, *álunn* *as* an *tobair*. *Atá* an *feair* *ós* *as* *obair*. *Atá* *Peasair* *fean*, *asur* *atá* an *uime* eile *tinn*. *Atá* *capall* *as* an *lunn*. *Uirge*, *lunn*, *bán*, *long*.

§ 145. Art O'Connell is going to Granard, and Patrick is going with him. Patrick is not going to another country, he is sick. He is not sick; he is working on the road to Derry. There is a rock at the well, and there is a tree growing at the door. There is a fire on the road. Close the door; the day is cold. Good-bye.

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Collected and Translated by Mr. WILLIAM LONG, Ballyferriter, Dingle.

1. An *muo* *ir* *anam* *ir* *ionḡantač*.
2. An *té* *nac* *truaḡ* *leir* *do* *čár*, *ná* *veun* *do* *ḡeairán* *leir*.
3. An *bó* *ir* *doimre* *ḡém* *ir* *ir* *caoile* *iair* *ball*.
4. An *muo* *do* *rḡuobann* an *púca* *léirḡeann* *ré* *fém* *é*.
5. An *muo* *a* *čéróeann* *i* *b-paro* *čéróeann* *ré* *i* *b-fuarie*.
6. *Buirḡeann* an *túččar* *trí* *rúilb* an *čair*.
7. *Buačóann* an *tiomnaoib* *air* an *činneamaint* [*i* *ḡConnačtaib* *mar* *io* *a*, *Sámuḡ* an *foirḡo* an *činneamaint* *S. L.*]
8. *Biróeann* *ačairica* *móira* *air* *na* *buaib* *čair* *leair*.
9. *Beačá* *tóinne* *a* *čoil*.
10. *Bean* *ninc* *a'ir* *máčair* *čéile* *mar* *béróeao* *cat* *a'ir* *luč* *le* *čéile*.
11. *Bioč* *ré* *mar* *tá* *ré* *a'ir* *Tríairḡli* *mar* *a* *b-fuil* *ré*.
12. *Biróeann* an *firunne* *feairb*.
13. *Biróeann* an *iač* *air* an *ḡ-čeirneam*.
14. "Connac *čeana* *tu*," *mar* *tubair* an *cat* *leir* an *bainne* *čerč*.
15. *Uirḡe* *na* *h-iačáčá* an *t-iairiac* *do* *buirḡeao*.
16. *Dá* *mbéróeao* *bairḡeao* *ḡo* *Saimain* *ann* *ní* *béróeao* *ann* *ačt* *čit*.
17. *Ueirḡeao* an *t-iaoirḡeil* an *t-aiirḡeao*.
18. *Uoirḡeao* *cat* *rleamiam* *fém* *fačóḡ*.
19. *Ueunann* *caoi* *rłaroie* (*rłaroairie*).
20. *Paḡann* an *capall* *bár* *paró* *a'ir* *biróeann* an *feuir* *as* *fár*.
21. *ḡac* *oalta* *mar* *oilčair* *7* an *eala* *air* an *uirḡe*.
22. *ḡac* *píle* *7* *fáiró* *as* *tríáč* *air* *a* *ealuroe* (*ealačá*) *fém*.
23. *Ir* *túirḡe* *veoč* *na* *rḡeul*.



24. 1r feárru an t-íoró 'nà an t-uaignear.  
 25. Iméigeanntu iú focail ari fásair na  
 ppióirí (parpáirí).  
 26. 1r minic cú mál rona.  
 27. 1r veacair an ghuir-fíad do éur ar an  
 otopi naé beú íé.  
 28. 1r anam iafg aige (ag) liaimairí (ib)  
 vionáoine.  
 29. 1r feárru ríoc 'nà ríor-báirveac.  
 30. 1r maí an t-anncoir an t-aóair.  
 31. 1r feárru an t-eun tá 'ran lán 'nà an  
 t-eun tá ari an g-craob.  
 32. 1r mliu 'd'á ól é, feárru 'd'á ól é.  
 33. 1r báirveannail iao luét aon éine no  
 céirve.  
 34. 1r feárru an cú bíveann 'ran t-rubal  
 'nà an cú bíveann i lúib.  
 35. 1r geal leir an bpiac vub a gairac  
 (geairac).  
 36. 1r giorra cabair Dó 'nà an vopar.  
 37. { Lomann bpiro cineál. }  
 { Lomann lom comgíoll. }  
 38. Mí ría gob an gannvail 'nà gob an géró.  
 39. Mí téirveann ríga ó'n ríeríveac.  
 40. 'Nuair téirveann an gabair 'un teampail  
 ní ríavann go h-alcóir.  
 41. Mí bíveann an ríac áct mar a m-bí-  
 veann an ríac.  
 42. Mí cpiroceair an ríunne ó'n vume  
 bpiugac.  
 43. Mí luza ríu (ie, ríu, a fleshworm)  
 'na máirí an mli.  
 44. Mí feárru bíad ná ciall.  
 45. Mí liaéca írleán ríona ann 'nà árván  
 vona ann, mar vubair an feair le  
 ríorán an gannvail.  
 46. Mí baógal vuit an mara ríamairí oir.  
 47. 'Nuair ír mó an anacain 'reá ír giorra  
 an cabair.  
 48. Mí'í maí i ríancur 'nuair tá an  
 anacain veunta.  
 49. Mí ualac do vume a bpiac.  
 50. Mí bíveann ríoi gan loét.  
 51. Mí beáirveann na bpiacra na bpiáirve.  
 52. Mí bíveann ríeun buan.  
 53. Mí bpiaveann ríoc maí ríacail.  
 54. Seacain an ríoc-vume ar ní baógal  
 vuit an vume macánta.  
 55. Tuigeann feair léirinn leac-ríocail.  
 56. Múneann gábaó ríer (ríte).  
 57. Mí gíacac feair náirveac éavíac.  
 58. An té go (= 'ga) m-bíveann an ríac ari  
 réim bíveann ré ari a cúo gabáirve.  
 59. An té go (ie, 'ga) v-téirveann ríer  
 na móiríge (móiríge) amac ari ní  
 cár do coúlaó go eaváirve.  
 60. Sia téirveann an t-éirveac 'nà an ríunne'  
 61. Aíveann an vopur a vume réim.  
 62. An té go (= 'ga) m-bíveann an bpió.  
 luíge ari ír do ír cpiu i ríavíleac.  
 63. A anam réim ari gualann gac aon  
 vume, beirveac leir no ríagac.  
 64. Bío gan ríu no cú gan eavíall.  
 65. Bíveann bpiar mliu ari ríorac (= ríar-  
 ríac, ríaríac) 'na comíur.  
 I.  
 66. Topac lunge clár,  
 Topac áir cloca,  
 Topac ríaca ríirte,  
 Topac ríáirte coúlaó.  
 II.  
 Veirveac lunge i bácaó,  
 Veirveac áir i lorigac,  
 Veirveac ríaca cáineac,  
 Veirveac ríáirte oiríac.  
 [Do bí an ríancail rí do ríerí mar tá ré  
 i gCúige Connac cpiu i gcló éana ag  
 an gCanonac Uileas ve bpiu, 7 é beag-  
 nac ari an nóir céavna. Do cúirve réim  
 'ran lúirleabair, U. 48, an vaví cúo ve,  
 mar tá ré i gContac árvíacac.—S. L.]  
 67. Comíur (comíur) cum an bíó 7 móir-  
 ríacíoll cum na h-oirve.  
 68. Céavacan ríaca 7 eaví na m-bpió,  
 Déimí ríac ríancvume do'n té bíveann  
 óg.  
 69. Ríacair gac laoc m ari.  
 70. Má'í maí mli.  
 71. Má cáirve bírve tá cpiroce geal agam.

[Fuarair féin an fearmáó ro ar moó eile i nótán do ríghíobair ríor in áit atá i ngar do na Ceallairí Beaga i gContae Úmna-na-Gall .i. Cé gur buíde mé tá eíoríde agam i' gile 'ná an éalí.—S. L.]

72. Má tá bean-an-tíge tinn níorí éallí í a goile.

73. Marí (muna) mbríorí i oíge an bí, bí m' an tíge le n-a taoib.

74. Mian amasáin oíomáoinítear.

75. Ní fašann ragaíre balb beata

76. Ní bíreann ó'n bfeairíona aét é b'ieit.

77. 'Nuairí bíreann an cat amuis bíreann an lué ag iunne.

78. 'Nuairí i' c'ruaó do'n éallíge caítríó í iú.

79. 'Nuairí i' oíge le ouine é beit go veair 'reao bíreann ré 'na éleair marígarí.

80. Ní comngbígítearí tíge gan teangá.

81. 'Nuairí a mašairí 'un Rómí bí ao' Rómá-naé leo.

82. Ní éileann meirge iún.

83. Ní féasann an gobacán an oá éiríge do éabairí leir.

[I gConnaétarí ar an moó' ro .i. Ní tíge leir an ngobasán oá éiríge do f'feairí.—S. L.]

84. Ní i gcomnuíde bíreann Domnall buíde ó'á póraó.

85. Ní' léigear ar an catuigaó aét é mairíbuigaó le foighe.

86. I' feairí iú maíé 'ná oíoríé-feairí.

87. I' fupurí feairíge an leomáin a r'atáó 'nuairí bíreann ré 'n-a éoláó.

88. I' feairí cóirí 'ná oul éum oíge.

89. Tárlann na oáome ar a éile, aét ní tárlann na cnuic 'ná na r'leibte.

90. Taríre veiréao an oíl, 7 b'íon veiréao an g'íáó.

91. Teacáiríe an f'iaíé (féicé) ó'n áiríe.

92. Tabairí do'n g'árlac, 7 tíocparí ré amárlac.

93. Sgata ban no r'gata g'éanna.

94. I' maíé an tíománaríde an té bíreann ar an éloríde.

95. I' feairí mine 'ná boirbíacé.

96. Aíteann na h-aingil a éile.

97. I' oíge le feairí na buile gurí é féin feairí na céille.

98. Seacáin tíge an táibíne no i' báiríge i' beata óuit.

99. Ní oéigíonac í an maíé donuairí.

100. I' oíe an goile naé téiteann a curo.

101. Bíreann an oíge arí buile.

102. An té bíreann r'uarí óltarí veoc arí, An té bíreann ríorí lúigítearí cor arí.

103. Do feairí gan náiríe i' r'urá a g'no óéanam.

104. Ouine gan r'tóirí a g'lóirí ní meairtarí a éillí,

Ouine gan r'tóirí arí cóirí ní baccatarí é,

Ouine gan r'tóirí ní' g'no aige a' caíteamí ná g'laóac,

A' ouine gan r'tóirí bíreann ré 'n-a r'póiríe aige(aš) ainveirí' an r'aošail.

[Baccatarí=baccarí or baccarí, pres. pass. of bac, heed, mind. Ná bac é=ná bac leir, don't mind him.]

105. Ní r'ruime arí loé an l'aca, Ní r'ruime arí eac a f'uan, Ní r'ruime arí caora a h-olann, Ní r'ruime arí colann ciall.

106. An ouine r'aríobíre aš oéanamí g'ruin, Veiríe uile gurí binn a g'lóirí, aét i' r'eiríbe 'ná an r'earíban g'oirí, An ouine boét aš oéanamí ceoil.

107. Ní bíreann na r'líreacá aét marí a leagtarí an c'ruinn.

108. Ar an obairí éagann an f'oglamí.

109. 'Nuairí i' g'anníe an bíao 'reao i' c'uiríe é p'oinnt.

(Notes are invited on ašaríe, No. 30; and r'gamaríge, No. 46.)

## TRANSLATION.

1. What happens seldom is wonderful.
2. He who does not pity your complaint, do not complain to him.
3. The cow which has the loudest bellowing, has the slenderest tail.

4. What the Púca writes, himself reads.
  5. What goes longer, grows colder (or is neglected).
  6. Heredity breaks out in the cat's eyes.
  7. Foresight (or punctuality) prevails over accident.
  8. Foreign cows have big horns.
  9. A person's will is his food.
  10. A daughter-in-law and a mother-in-law, as a cat and mouse are towards each other.
  11. Let it be as it is, and Tralee where it is.
  12. Truth is sour.
  13. Grumbling is lucky.
  14. "I saw you before," as the cat said to the hot milk.
  15. The law of lending is to break what is borrowed.
  16. If there was rain to November, it would be a shower.
  17. Money is the end of the (Gospel) preaching.
  18. Even a sleek (smooth) cat would eat a taper (smooth water runs deep).
  19. Opportunity leads to mischief, or, a thief is made by opportunity.
  20. While the grass grows, the horse starves.
  21. Each foster-son as reared and the swan on the water (cat after kind).
  22. Each poet and prophet discoursing his own art.
  23. Drink before news (take your drink before answering).
  24. Fighting is preferable to solitude.
  25. The parish priest is subject to a slip of the tongue.
  26. A slow hound is often lucky.
  27. It is hard to start the hare of a hareless bush.
  28. Idle strollers seldom have fish.
  29. Frost is preferable to constant rain.
  30. The hob is a good anchor.
  31. The bird in the hand is better than the one on the branch.
  32. Sweetly we drink, sourly we pay.
  33. Namesakes have a fellow-feeling.
  34. The hound on the run is better off than that in the corner.
  35. The raven thinks his nestling fair.
  36. God's help is nearer than the door.
  37. Poverty can't be up to its word, or, poverty is dispiriting.
- 1st form, *lit.*, captivity (affliction) makes kindness bare.
- 2nd , , bareness makes an intention bare, or straightened circumstances bares an intention.
38. The gander's bill or beak is not longer than the goose's (what is sauce, &c.)
  39. Peace is the best of all virtues, or, peace is the best choice of all.
  40. When the goat gets into church, he'll not stop till he goes to the altar (ambition tempts the wise).
  41. Luck is only where discipline or order is.
  42. A liar is not believed.
  43. From small causes big evils follow.
  44. Food is not better than sense (live not to eat, but eat to live).
  45. There is no convex without a concave.
  46. A barking dog never bites.
  47. The greater the need, the nearer the help.
  48. There is no use in talking when the harm is done.
  49. A person's garment is no load to him.
  50. There is no sage without a fault.
  51. Eloquence does not support the friars.
  52. Fits of violence are not lasting.
  53. A tooth is not broken by a good word.
  54. Shun the bad man and you need not fear the good man.
  55. A man of learning understands a half-word (a word to the wise is enough).
  56. Necessity is the mother of invention (*lit.*, N. teaches I.)
  57. A bashful person is not usually a gainer.
  58. He who is lucky himself, has his cabbage lucky; or, a thrifty person has thriving goods.
  59. He who gets the name of an early riser, can sleep out till breakfast time.
  60. Falsehood goes further than truth.
  61. Misfortune knows its own person.
  62. He whom the shoe is pinching, has the most right to rip it.
  63. Every person having his own soul on his shoulder, let him take it or leave it.
  64. A boat without rudder, or a hound without a tail (unmanageable).
  65. The neighbour's porridge tastes sweet.



## I.

66. A board is the beginning of a ship,  
Stones are the beginning of a kiln,  
Welcome is the beginning of a prince.  
Sleep is the beginning of health.

## II.

The end of a ship is drowning,  
The end of a kiln is burning,  
The end of a prince is disparagement,  
The end of health is sighing.

67. The short way for the food, and round-  
about for the work.  
68. Long fasting and want of the shoes  
make the young old.  
69. Each hero is got gratis (that is, in the  
long run).  
70. If good, it will be praised.  
71. If I am yellow, I have a bright heart.  
72. If the housewife is sick, she did not  
lose her appetite.  
73. If you are not in the eating-house, be  
in the next to it.  
74. Idleness is the desire of a fool.  
75. A stammering or dumb priest gets  
no living (parish).  
76. A lucky man has only to be born.  
77. When the cat is out the mouse dances.  
78. Necessity forces a hag to run.  
79. When a person thinks himself nice (or  
well-off), it is then he is a market  
plaything.

(To be continued.)

## NOTES ON IRISH ETYMOLOGY.

By TOMÁS Ó FLANNAOILE.

## I. Easpaic, raimpao, rogmair, geimpeao.

It is pretty certain that the ancient pagan Irish reckoned at first but two seasons in their year—summer and winter. Not to mention other authorities, the Harleian MS. (British Museum), H.I.B. 5280, p. 38—quoted by O'Donovan in the Introduction to his edition of the "Book of Rights"—gives the following: "ar ir oé poim no bro por in m-plaoim ano .i. in raimpao ó beiltime co Samain, acur in geimpeo ó Samain co beiltime," i.e., for it is two divisions used to be on the year then, namely, the summer from May to November, and the winter from November to May. We know too that other ancient nations recognised but two seasons in the year. In the Bible only two seasons are mentioned, summer

and winter, and in many languages to this day the expression 'summer and winter' is popularly used for 'the whole year.'

The oldest and simplest Irish names for these two seasons were *ram*=summer, and *gam*=winter. In later times the compounds *ram-pao*='summer-part,' and *gem-peo*='winter part,' became more usual in Ireland. They are the forms used in the extract given above, and it is from them that we have *raimpao* and *geimpeao*, the present Irish names for *summer* and *winter* respectively. The original simple names, however, survived for a long time after the fuller compound forms came into use. These primitive words, *SAM* and *GAM*, also belonged originally to the Cymric Celts, and they are substantially the forms still used in Welsh for the names of the two chief seasons. They have, however, suffered more change in Welsh than they suffered in Irish, for instead of *sam* and *gam*, or even *samh* and *ganh*, the Welsh say and write *haf* and *gauaf*.\* The *f* in these words sounds as English *v*, and represents the aspirated *m*, which we express by *m* or *mh*. Initial *S* in most Celtic words has been preserved in Irish, but became permanently changed to *h* in Welsh at an early period—though there is evidence to show that the change occurred later than the Christian era. Thus, our *palann* (salt), *pean* (old), *piol* (seed), are weakened in Welsh to *halen*, *hen* and *hil* respectively. This, it will be remembered, is what the Greeks also did with their initial *S* as a general rule, whilst the Latins retained it—which is one of the proofs that Latin is in many respects older than Greek. Irish, however, has some forms which are older than Welsh, Greek or Latin—but this is not the immediate point in hand.

In Irish the forms *ram* and *gam* continued—as I have already said—to be used for a long time after the adoption of the compound forms *raimpao* and *geimpeo*. Though they are no longer in actual use with us, they are found in ancient literature. In the *Amra* Cholmáille, as given in the *Liber Hymnorum*, there are some verses quoted (in a gloss on the words "*peo peim pié*") where the line occurs: "*no paeé ram rimgio gam*," i.e., *gone hath summer, snoweth winter*—in which happily we have examples of both words. In the *Leabap Laigheac*, or 'Book of Leinster,' there is a poem which we are told St. Molling compelled the devil to recite—perhaps I should say *compose*—and in which occur the lines:—

"Uogni toil maice vé vo nim  
ir gman eproet imbi ram—"

that is, as translated by O'Curry, *Who doth the will of the Son of God of heaven, is a brilliant sun, around which is summer.*† In the Annals of the IV. M.M., under A.D. 1151, we find the entry—"Gan alfonac, gaetac, ambionac co ppole noeamair"—translated by O'Donovan: *A changeable, windy, stormy winter, with great rain.* The Four Masters, one might expect, would write their annals in the language of their own time, but from their profession, and from their long study of ancient writings, they often used, and could scarcely help using, old words, old idioms, and old grammatical forms in their seventeenth century Irish, the result being a style of very mixed character. The word *gam* was no doubt practically obsolete in their time, but, if used, the form would be *gam* and not *gam*, whilst there is little doubt it was still

\* Pronounce *haf* like an Irish 'heam,' or like the English verb *halve*, and *gauaf* in two syllables, like an Irish 'garveam,' or like an English 'gui-av'—first syllable as in *guide*.

† See Stokes's *Goidelica*, 2nd ed., p. 180.

used in the twelfth century, though as yet probably in the unaffected form *gam*.

With regard to this word *gam*, although this is the more usual ancient form, still from the analogy of the Welsh *gauaf* for an older *\*gūam*, and the Latin *hiems*, the Greek *χέμα* (winter), the Sanscrit, *hima* (snow), found in *Hima-laya*=‘snowy mountains’ or ‘snow’s abode,’ from the analogy, too, of our own *gem-peo* (whence *gemh-peao*), we should expect rather a form with a slender vowel, as ‘*gām*’ or ‘*gēm*.’ As a matter of fact, this very *gām* is also found: e.g., the line quoted above from the *Amra*, reads in O’Beirne Crowe’s edition from *Leabhar na h-Uirne*: “*Smigro gām, popaite gam.*” So also we find *gem* in other compounds besides *gem-peo*, for instance, *gem-aróche*=‘a winter’s night (*leabhar breac*).’

Before I leave *gām*, I may call to mind the fact that, though the word is no longer a living current name for winter, we have at least one instance of its use in a place-name—namely, *Slíab gām*, the Irish name for the mis-called ‘Ox Mountains,’ which form part of the boundary between the counties of Sligo and Mayo. *Slíab gām* is the name of these mountains in all our native Irish writers, and is evidently very ancient. *Gām* here shows no trace of inflection. It is either genitive singular, with the inflection lost, the name in that case meaning ‘snowy mountain,’ or a genitive plural, the name then meaning ‘mount of snows,’ rather than ‘mount of winters.’ From the similarity, however, of *gām* to the living word *oam* (ox), someone with little knowledge of the language—and, doubtless, with the ‘bovine cultus’ strong on his bovine brain—imagined it could mean nothing but ‘Ox Mountains,’ and the mistranslation is copied from one map to another. *Slíab gām* is indeed, in one sense, our Irish *Himalaya*, and the name is to be compared with that of *Slíab-ghnócht*=‘snowy-mountain’ in Inishowen, *Uruim-ghnócht*=‘snowy-ridge’ in Co. Monaghan (O’Curry); *Stae-fell* (a Norse name), in the Isle of Man; *Snowdon*, in N. Wales, and such like.

As to the *-paō* in *gam-paō* which, owing to the law of *caol le caol*, became *-peo* in *gem-peo*, I believe it to be a shortened and broken form of *paíte*, which, though it now only means a quarter of the year, a season, a term of three months, must originally have meant a part, any part or division. The word *paíte*, I take it, has lost an initial *p*, and is for *p-paíte-e*=*prat*=part, just as *pó* is for *\*pō*, *lán* for *\*plán*, *príam* for *\*príam*, etc. Two classes of words are formed with this ending—(1) Collectives, as *laōc-paō*, *muōg-paō*, *mac-paō*, etc., which were anciently declined as feminines singular, but are now considered plurals, and written *laōc-paō*, *caēpaō*, *gc.*, and (2) singulars, like *gam-paō*, *gemh-peao*, *ron-paō*, *ruil-peao*, *gc.*, which were sometimes used as masculines and sometimes neuters—now always masculines. *laōc-paō* means, therefore, as Winisch translates it, *Kriegers-schaar*, warrior-division, hero-kind, *-paō*=*schaar*=part, share or division.

I have suggested that our word *gam* (winter) originally meant *snow*, like the *hima* in *Hima-laya*, and that most probably this is the meaning we should give the word in the name *Slíab gām*. *Gem-peo* would then mean the ‘snow-part,’ the ‘snowy time’ or division of the year. What did *gam* mean originally, or is this to inquire too curiously? There can be little doubt that it is the same word as *sun* in the English *sum-mer*, and *son* in the German *son-mer*. But what is the meaning of this *SAM*,

*SOM* or *SUM*? I do not think it can mean anything else but *sun*. *SAM* and *GAM* then are the sun and the snow, the sunny time and the snowy time. But *SAM* is not the Irish word for sun, neither is it a Teutonic word, unless *SUM* or *SOM* be the original of *sun* and *sonne*. Cormac, in his Glossary, suggested a Hebrew origin of the word *SAM*, saying that in that language the word meant *sun*. It is undoubtedly true that the Hebrew word for *sun* may be written *shimsh*, *shemsh*, *shamsh*, or even *sams*, as in the proper name *Samson*, as given in the Vulgate. It is admitted that this proper name signifies either ‘sun-like’ or a ‘splendid sun,’ and that it is the first part which means *sun*. We will not say that the Celts and Teutons borrowed this word from the Hebrews, but it is not possible that it is a word common to all three races, only that in the Hebrew alone it has its true and ultimate explanation? In the last century and beginning of this everything in Irish was traced, without any real grounds, to Hebrew and Phœnician, but those who compared them seem to have known little of either Irish or Hebrew. But now we have gone to the other extreme, never thinking of the Hebrew, and ridiculing every comparison that is made between them. No one who knows Irish seems to learn Hebrew, and no one who knows Hebrew seems to learn Irish, or at any rate no one seems to know enough of both to make an intelligent comparison. The Aryan character of the Celtic dialects no one now doubts, but it is quite certain that the Semitic and Aryan tongues have no common roots? I do not think it is, and I believe the venerable Cormac made many a wilder shot than when he compared the Irish *gam* ‘summer,’ with the Hebrew *Samson*, the ‘sun-like.’

Besides *gam-paō* and *gem-peo*, the ancient Irish had two other names for each of their divisions of the year, but still from the same roots, *gam* and *gam*. For summer they had *gam-paite* and *gamain*, and for winter, *gam-paite* and *gamain*. These names arose at different times and, perhaps, were used in different parts of the country. *gam-paite* and *gam-paite* are given in O’Donovan’s Essay, already referred to, quoted from the law tract, H-3-18, p. 13, T.C.D. They do not seem to have got into general use, or, if they ever did, they gave way to *gam-paō* and *gem-peo*, and became obsolete. They are, however, of the very same formation and meaning as the other names, for the one is *gam-thuēt*=summer time or period, the other, *gam-thuēt*=winter-time or period, for *tuēt* (O’Reilly) means time, season or period. In these two words we find a relic of old Irish pronunciation, that is the aspirated *τ* (*ch*) represented by *p*, just as in a few words yet the same thing holds. e.g., *puet* (stream), and *puetan* (streamlet), are pronounced almost like *puap* and *puapan*. The progress—or rather the deterioration—of the aspirated *τ* down to a mere *h*, as it is at present, was probably this: At first it was a real dental aspirate, as it is in Welsh to this day (cf. *mam a thad*=mother and father), corresponding to the sound of the Greek *Theta* and to the English *th* in *think*. This next turned into an *f* sound, which survived in a few words, but mostly passed into the corresponding guttural aspirate *ch*, which in time became weakened to *h*. It is well-known that the aspirates freely interchange with each other in all the Aryan languages.

And now for *gamain*. I hold that this word was originally used to mean the *summer*, that it was a synonym of *gam-paō* and *gam-paite*, that it was probably earlier in origin than either of these, but that in its true sense it eventually gave way to the others, especially the former, and that it survived only in a very restricted sense. I do not know if anyone has as yet questioned the explanation

\* There is in Maynooth College Library a collection of stories, called “*Ḥasouré geup na gēah-oróche*.”



of *ramain* given in all the old Irish authorities, and believed in apparently by O'Donovan. If not, it is time somebody did. 'Samfain' or 'summer-end' will not do. Nothing but confusion springs from making *rain* a part of this word *ramain*. Whatever may be said of *rain*—whether it is a genuine Irish word or not—as a matter of fact, *ramain* never was the end of summer, even in its later and restricted sense it meant *November*, which was the first month of winter, and *Lá Samna*, or *November-day*, is still with us the first of winter. This is one reason why *ramain* cannot be 'samfain'—now for some others. *Samain* exists in Welsh, and (like *ram* and *gam*) seems to have been common to all the Celts before they separated. As *ram* with the Welsh became *haf*, so *ramain* survived with them in the form *hefin*, corresponding with our word exactly, and observing the law of *caol le caol*, which exists to a considerable extent even in Welsh. But it does not mean *winter* in Welsh, nor *November*, it means the *summer-time*, though rarer than *haf* and perhaps now obsolete. In the compounds, *Cyntefin* and *Mehefin*, the word plainly means *summer*. *Cyntefin* is an ancient and poetical name for May—now they use *Mai*—and clearly means *cynt-hefin* or first-summer. We have this very same word for May (as well as *bealtaine*), viz., the O. Ir. *céttemam*=*cét-ramain* (first summer), used in the beautiful poem on the May time attributed to Fionn son of Cumhall (in the *Macgnímaré Fin*), and in other old Irish writings, reduced in later times to the form *cétvean* (O'Donovan's Irish Grammar, p. 97), but in the Highlands to *céttem*, which is used as much as *bealtaine*. So the Welsh *Mehefin* (June) is plainly 'Medd-hefin'=mid-summer, and the Irish *Meiteamh* (June)=*meo-rem*=*meo-ram*, or mid-summer. In middle Irish we find *Meetem* and *Meetemin* (as in Mac Conglinne's Vision), but the forms *cétvean* and *meiteamh* do not necessarily imply that any syllable has been lost, but may represent older forms, *céttem* and *meetem* (for *cét-ram* and *meo-ram* respectively), before the extra syllable was assumed.

What then is *ramain* or *hefin*? A comparison with *rain* and *rainpuet* would lead us to think it probably meant the same thing, and was a similar formation. This is what I believe it is—nothing more nor less than *rain* (in Welsh, *haf-hin*)=summer-weather or sun-weather, the O. Ir. *rain* (now *rain*) and Welsh *hin*, meaning *weather* in general. The *r* of *rain* being aspirated, would easily disappear in composition, just as it has disappeared from *rain* (like) in such words as *plac-ain*, *gean-ain*, &c. The shortening of a vowel is common in Irish compounds, cf. *spádmair* for *spádo-mair* or *spádo-mair*, *impuim* for *im-peim*, &c. The slender vowel of *hin* caused the *caol le caol* in Welsh, so we have *hefin*, but in Irish the first syllable ruled the second, and so an *a* was inserted for *leacan le leacan* and *ram-in* became *ram-ain*.

This, I hope, is a more rational and consistent explanation of *ramain* than the old one. But how did the word come to mean *winter*, or rather *November*? I believe that *Lá Samna* was a corruption of *Lá Samna*=winter-day, or first day of winter, but as *Samna* also meant *a calf*, the name became disused, *ramain* also gave way to *ram* in the old sense of summer, and while people forgot the real meaning of the word, a sufficient memory of its force remained still to connect it with *ram*, and when the word was written *ramain* and *rain*, an apparent fitness easily suggested the explanation *ram-fain*—or the fancied etymology may have suggested the spelling *ram-ain*.

## FOLK-LORE OF CONNAUGHT.

DOMNALL DUB AGUS BRATHÁN MÓR  
LOCHA-RÍ.

(Le "Páirín puao O'Ceallaigh.")

Is an t-rean-aimhín maí, i bparó ó foin,  
bí fear dár ab ainm Domnall Dub 'na  
cómhúiré i n-ghar do Loch-Rí. Bí pé píce  
bliathain póirta gan élaínn, áit don inghion  
amháin, agus bí pípe dall ó puao í, agus  
'pé an t-ainm a bí aís na daoimib uirthi,  
Nóirín dall, dub. Bí sué bpeaí ceolmair  
aici. 7 ní raib fearan-abráin 'ran tír naé raib  
le ciorúe aici. Don tpiádnóna amháin o'rair  
Nóirín ar a h-áirí i éabhairt ríor go  
bpuac an Loch, mar bí an tpiádnóna an-  
bpeaí. Thug an t-áirí ríor í, 7 dubhairt  
pé léi: "ran annghin, nó faí do bealaí a  
baile." Nuair o'mteí a h-áirí fuíó pí  
ríor ar éiríois éirínn, 7 éiríois pí aís gabail  
abráin, mar ío:—

a bhealtaine buíde, is tuis an mhi  
a mbeiréann oáe fear ar na féilicéin;  
búeann leabú aís an mnaoi, aís an bú búeann  
laoí.

'Sú aís an láir búeann fearpácin.

Ní raib pí i bparó aís gabail an abráin go  
scáimic bpuac mór go báirí an uirge, agus  
éirí pé cluar air péim aís éirteac léi.  
Nuair éirí pí beiréad ar an iann, éualaró  
pí an sué 'gá páo: "is móir an tpuaoí go  
bpuil tú dall. Tá mbeiréad oimblar  
bpuacm aís le cumailt ar do fúilíú,  
beiréad do puaoir aís."

Nuair bí an ghrian aís oúl faoi, éáimic  
Domnall, 7 éug pé a baile í.

O'muir pí oó na foela a éualaró pí.  
"Maí go leor, puacm mipe aís iarfaipeac  
ar marim i mbáirí," aipá Domall, "7 má  
tá bpuacm ran loé gabparó mé é."

Ar marim, lá ar n-a báirí, poim ghrian  
go moé, o'eiríois Domnall 7 éualaró pé ríor go  
oí an loé. Fuair pé báo, 7 amac leir aís  
iarfaipeac. Nuair éáimic pé go láir an

Locha, éualairé ré cuiteac aig rghreic; ran am ceutona fuair ré an line ag cairriangt, agus éoiriú an t-rlac iargairieacta ag líbaid. "Dai m'focal," ai Doimnall, "tá bhrasán móir ai mo úbán." Leir rin, éoiriú ré ag cairriangt comh maic a' r' s'feus ré, aét, mo bhrón! rghreir a éora, 7 éuit ré amac ai mullaic a éinn ran loic, 7 rior, rior faoi uirge gur f'aoil ré go maib ré ag veirieac an domnam.

Nuair a s'f'orzar ré a fúile, fuair ré é féin i feompa breaic, i látair rin móir. Bí a époiceann mai cpoiceann éirg. Labair an fear leir: "A Doimnall úib, ai ré, "cao a éug annio tú?" "Ní'l rior agam," agra Doimnall, "b'oeaig aig iargairieact ai loic-rí, 7 f'aoil mé go maib bhrasán móir gabta agam, agus b'oeaig 'ga cairriangt irteac nuair rghreir mo éora, 7 éuit mé ai mullaic mo éinn irteac ran loic. Ní b'éirinn aig iargairieact aét tá ingion vail agam, 7 éualairé rí dá mb'éiréac domblar bhrasán aic le cumailt ai a fúilic go mbeiréac a maóaic aic. Sin agat an fáit a bfuilim annio."

"Tá tú i látair iug an Locha anoir," agra an fear, "7 ir f'aoa atá mé ag fanact leat. Eirir liom anoir. Ai éualairé tú agra an éaoi ai tárla so'n loic a b'eit annio ran aic a bfuil ré?" "Níoi éualairé mé, go veiminn," agra Doimnall, "gró go bfuilim 'mo éomnuiré i ugar so'n loic ó iugao mé, 7 mo feact rinrii riniam." "Ní b'éiré tú i b'ao mai rin," agra an fear móir.

"Ba rí m'átair-re, 7 fuair mo m'átair b'ar an orúce a iugao mé, aét níoiú f'aoa gur póir m'átair bean eile, agus bí cumacta móir oiaoiréacta aig mo learm'átair. Nuair bí mé feact mbliadna d'aoir éuir me fearis uirre; cairriangt rí amac flaitin oiaoiréacta, éuir rí cuit-talman ai úmtece m'átair, 7 rinne rí loic ée. Baiteac m'átair, 7 rinneac bhrasán uiom-fa, mai feicear tú. Tagann mo learm'átair 'c uile orúce le mo geuir-éiréac, aét ó tárla go bfuil tura liom, ir

vóis go bfuirg mé buair uirre anoir. Anoir tai liom, 7 f'agf'aró mé ai bhuac an locha tú; annrin teirg go bun an époinn móir maol-veaig atá ag f'ar ai éil so éirge, 7 riniair rior go oiaoiréac tú ai leac móir. Tóg an leac, 7 geabairé tú cat vub rinonh 'na éoiaú fúite; tabair leat an cat go bhuac an locha, 7 b'éiré mure annrin riniam. Má ghró tú mai veir mure leat, b'éiré tú rona, f'aróbir, buairéagalaic, aét mur (muna) noéanairé tú mai veirim, b'éiré tú 'so éoiairé boct c'aróce, comf'ao a'f tá uirge ag iug nó feuir ag f'ar."

"Dai m'focal, veanfairé mé mai veir tú," agra Doimnall, "agus tá mé i'éiré lé vail leat."

Anrin, buail ré buille ve flaitin oiaoiréacta ai Doimnall, 7 rinne ré cuiteac ée, 7 níoiú f'aoa go bfuair ré é féin ag riniam ai an loic. Nuair a éamir ré go bhuac, buail an bhrasán móir buille ve'n flaitin oiaoiréacta agra, 7 lé cafaó so lámhe, bí ré ai talam, 7 rinne ré a bealaic a baile. Nuair a éamir ré comh f'aoa leir an grian móir maol-veaig, éoiriú ré ag riniam; níoiú f'aoa go oiairéac ré ai an leac móir, 7 nuair éois ré an leac, éonnaic ré an cat vub 'na éoiaú. Chuir ré an cat in a b'ollac, 7 agra go b'ar leir go bhuac an locha. Bí an bhrasán móir annrin rinne, 7 éug ré é féin 7 an cat vub go oirí a feompa f'aoiréac loic. Anrin vubairé ré lé Doimnall:—"ir maic an laoc tú; anoir f'ag rghreir, 7 bain cpoiré an éuit amac, 7 tabair domna é."

Fuair Doimnall an rghreir, bain ré amac cpoiré an éuit, 7 bí ré 'ga tabairéac so'n bhrasán, aét éualairé ré toirann móir. "Veirir, veirir," agra an bhrasán, "tá an éailleac ag teact. Fag mo éloiréam geuir atá éall ai an mballa, 7 cuitéirg gur gairg'reac tú, nuair éiocfar an éailleac 7 a cuit cat irteac." (Tuilleac.)



## NOTES AND QUERIES.

(7) In Waterford, *nár eirighr an t-acraóir* (ok'-seis) leat, = confusion to you. If (ok'-seis) is, as some explain, the English word "excise," the meaning ought to be, "may you escape the gauger." p. 48. 59

(8) An bfuil son fgeul nó? (=nao) agat? Órae fgeul. Have you any news? Not a word (Waterford). What is órae?

(9) Students of Keating will be glad to hear that the puzzling word *bapa* (see *Three Shafis*, vocabulary,) is yet spoken. In Colonsay, according to Professor MacKinnon, who is a native of that island, if a stick or stone, which ought to be perpendicular, inclines in any direction, they say, *tha a bhara an rathad so*, its inclination is this way (road). In Scotland, *rathad* is used = road, never *bóthar*.

(10) Cé éadai b-fuill tú? So maíe, plán a beirdear tú. A ghnátae rin ort. How are you? Well, healthy may you be. May you be always so. These are usual salutations. Is there any reason for supposing that, in the last phrase, the word spoken is not *ghnátae* but *conáe*? The pronunciation is certainly *énáe*.

(11) Ceirim, I believe. Tá ré tinn, ceirim (Co. Clare). What is ceirim? Possibly part of *éicear dom*, *feic-tear dom*, it seems to me. p. 48

(12) "Along with" is translated in *éinneac le* and in *éinor le*. The former is = in *éin-féac*, at one time, the latter is the older Irish, in *oentair*, in union with. In *éinfeac* is also used, in *Arann*, = at once, immediately.

(13) *Glac*. The usual meaning of *glac* is *green*, applied to grass or other things naturally green. But when used of the hair or wool of animals, it means *gray*, as *capall glac*, *caora glac*. Used of weather, it means *chilly*, as *lá glac*, *aimpean glac*. In this connection we may quote an instance of a play on the two meanings of this word. One day a Cork priest met on the road a local celebrity, and, after the usual salutations, said: *a Ohiarmuio, nac glac an maroin i? Maífeao*, says *Diarmuid*, *tá ré fuar, p'é dath acá air*. p. 21

(14) Our folk-lore readers will remember many incidents connected with the black-hafted knife, *rgian dub-éoraé*, which the person rescuing a friend from the *bpuígean*, or fairy residence, should take with him, and use upon fairy enemies. Instead of blood, the blade was always found covered with a slimy *ichor*, which was called in Cork *glótae*, *gen. glótaíge*. In Connemara, *glaoe glac* is the substance into which wicked people, in the folk tales, are turned by supernatural power—the "green stone" of Anglo-Irish tales. A slimy exudation, sometimes seen in the spring-time in rich pastures, is called in Cork, *im focair*, because it is not unlike butter in consistency, and is a proof of the richness, *foear*, of the land. In other parts of the county, these exudations are pointed out as the remains of fallen stars! In connection with fairy lore, the tradition was, that a changeling when dead was not admitted into the land beyond the grave with ordinary mortals, and tales of the exclusion of the *coppán ríbe*, or fairy corpse, might still be collected at Munster *brésides*.

A respected correspondent, *Seanóin*, suggests that, in many cases, the present application of the ancient Gaelic proverbs might be given by those who collect the old sayings. The application is not everywhere the same, and often is very far from the literal translation of the word. Thus, *éirt le fuaim na h-abann a' geobair breac*, is simply our curious Gaelic way of saying, "time will tell." Again, *leis mé cum an bhoat*, *acé na leis an bhoat eugam*, applies to people who "give no right and take no wrong." *Ir fupuroa* (see *fupuroe* in the *féir*, in this number) *fuine aice na in mine* = "the rich can be generous." We shall be glad to have all such notes, or, indeed, notes on anything that has appeared in the Journal.

## FOLK-LORE, DONEGAL.

## cúl toub uaiqe.

## I.

*Ar maroin Dia h-áome murgluigeao 'n-ár fuíbe muiro,*  
*'S oo dúltaíge mo éiríoe irtaíge air ag toul ann;*  
*'Sé buígeallac loea an iudra oo bporluig air ruibal muiro;*  
*Do junnemuiro an ruibal, 'r éan san cúrtuigaó éuairé linn.*  
*Éuairémuiro air na pámaib, acé níor léirí óúinn rtiúri oo óéanam;*  
*Bí plucaó agur cácaó ag éiríge oimann aniar;*  
*Tá mberíoeao rgian i n-ár bporáoe oo gaeirípaó na ióparíoe,*  
*Do éuirípaó an éoirí jinn faoi fórtgaó na rliab.*

## II.

*a Phaoiaic báim uí árlaíge, ní liongnaó tú beiré cmaríoe*  
*Fá oo mac breaíge áluinn, nac paib 'leiteio inr an tír;*  
*Can oíogbál bíó nó annlainn oo éus oo mac 'ran mbáo rin*  
*Ir é a éacé bí lán oo huile éineál bíó.*  
*Bí min agur bí ppiácaíoe, bí óma 'r bí gpiám ann,*  
*Éiríge cpióca i n-áiríoe nac paib 'leiteio inr an tír;*

A' r' gan cailín ós 'r' an áit rin nápi éuit  
 aig i nsiúó leir,  
 Agus cumá inópi a mácpac ní fágbanann a  
 cporóe.

## III.

'Sé cúl vub uaiqe, an cúl vub gan  
 rubailce,—  
 Nac fliuc agus nac fuar mo leabaró  
 luiré!  
 A néill báin uí páirtaig, nac clúiteac  
 liom marí fágbaó éú,  
 Agus campal mópi báio aca le vo éaoib!  
 Do éainis an squall agus éiontuig pé an  
 báio,  
 Agus clumfóe i náriann ap gcaoine ['r  
 ap gcaoi];  
 Dá mbeit Coirpe ap an mbáio rin, nó  
 Donnacó mo éapibrátaip,  
 Cápi baogal úinn an lá rin nac vciuc-  
 fadó rinn i vciip.

## IV.

I' r' iomóa larta ppiatúe éug mipe 'r' mo  
 éapibrátaip  
 Ó Connacta 'r' ó Málainn ap an fapirige  
 bí vian;  
 Contabairt ní bfuaimuio go teact úinn  
 go cúl uaiqe—  
 Mo épac agus mo bpión go vtainis muiro  
 puam!  
 Bí muiro ap n-óctar v' feaparb leice  
 láiripe;  
 Monuap! bí a lán agann ap fipi-beagán  
 reill;  
 Maip noán ve rinn tapitáil acé don feap  
 amáin agann  
 O' inneocáó v'ápi gcaipoe cao é v'éipig  
 vinn!

## Gluar.

Peapap bpeactnac, vo bí m-a éáillúip i  
 mbaile na móp, i gConnae Ohúin na nGall,  
 tuaimm a' r' leat-éuro bliabán ó fóm, 'ré  
 rin ugvap an abpián bpeag ro. I' r' ó Sairb  
 Mí Gallcobaip i mBiaonac i nGleann na  
 Surlige, fuapap an t-abpián le feap i a  
 r'gpióbta.

## NOTES.

- Stanza 1.—uaiqe, an island off the Donegal coast.  
 muiro, properly speaking an inflectional  
 ending inseparable from the verb, is used very  
 commonly instead of rinn. Buigallac =  
 Boyle, one named O'buigill. Loé an tubpa,  
 Loughanure, the lake of the yew, near  
 Gweedore. Uhpofluig = bpoipuis. plu-  
 casó = foam. Cactacó = spray, from cáit =  
 chaff. Cóip, a fair wind. Na fliab is na  
 mbeann in the MS., making no assonance.
- .. 2.—Cha, éan, Ulster equivalent of ní = not; Old  
 Irish noéa, noéon. huile, short for gac  
 uile. aig = uile. The two forms, huile  
 or 'é uile and aig, also prevail in Con-  
 naught. Mácpac = mácap.
- .. 3.—Clúiteac = famous, much talked of; hence,  
 much lamented, sad. Campal, a boat's  
 company. apainn, North Arran, off  
 Donegal. Instead of 'r' ap gcaoi, the MS.  
 has ap gcaoine ann. Beit, bíab, and  
 beibeac are all forms of the conditional  
 3rd. sing. Coirpe = Curry? Chap = níop.
- .. 4.—Larta = cargo. Málainn = Malin Head. So  
 teact úinn is go vtainis muiro in the  
 MS. Leice = compare Gaelic Journal,  
 vol. iv., No. 34 (1890), p. 18, note on  
 éa leomán ligé lioméa lánéalma;  
 "ligé, in Waterford Ligé, applied to a  
 man, tall, pliant." O'Reilly gives leic =  
 force, strength. Scill is the English skill.  
 Maip noán = muna paib i noán (?), if it  
 were not possible. Some of the readers of  
 the G. J. may suggest a better reading or  
 explanation.

## Flann Fionn Fionn.

## TRANSLATION.

1. On Friday morning we were awakened up (*lit.* sitting),  
 and my heart within refused it, going into it (the busi-  
 ness); it is Boyle, of Loughanure, that incited us to go;  
 we made the journey, and not without retribution it went  
 with us. We took to the oars; but it was not clear to us  
 (*i.e.*, we did not know how) to make steering; there was  
 foam and spray rising on us from behind. If there had  
 been a knife in our pockets that would cut the ropes,  
 the wind would have put us under the shelter of the  
 mountains.
2. Patrick Ban O'Harely, no wonder that you were  
 heartbroken about your fine, handsome son, whose like  
 was not in the country; it was not want of food or dainty  
 that brought your son into that boat. It is his house that  
 was full of every kind of food. There was meal, and  
 there were potatoes, there was barley, and there was grain  
 in it; fish hung on high, of which there was not the like  
 in the land; and not a young girl in that place that did  
 not fall in love with him; and his mother's great grief, it  
 does not leave her heart.
3. It is the Black Back of Owey, the Black Back with-  
 out goodness—how damp and how cold is my bed of rest!  
 Oh, Neill Ban O'Partey, is it not sad for me how you  
 were left, with a great boat's crew of them by your side!  
 The squall came and overturned the boat, and our crying  
 and lamenting might have been heard in Arran. If  
 Curry had been in that boat, or Donogh my brother, it  
 was no danger for us that day that we should not come to  
 land.
4. Many a cargo of potatoes I and my brother brought  
 from Connaught, and from Malin, on the sea that was

τ. 'Σελουτί !



O. 1r fíor òom é.

T. Do b'uaibhárac an obair í. Ní fearadair an mó ceo b'liadán atá ó ctoirfead a leitéirí i m-baile-ata-Cliaic poime ro. Ba maic liom a fíor a beir agham cao dubhadair go léir.

O. Níl aghat aic fíor a cúir ar an bpaipéir, aghur gaeabair "fíor-fát in aghat an rgeil" ann.

T. Déanfao ran; aghur nuair beir an ceo féir eile dá cnuinnuighad, ní gan fíor oompa cnuinneodair í.

O. 1r maic liom tú o'á páo ran. Slán leat anoir.

T. Go ncuighad Dia lá maic duit.

(Sgaraid ó chéile.)

### TRANSLATION.

Mor (!) to you, *taos*, Mor and Mary to you! Were you at the Congress? What Congress? The Gaelic Congress. I was not, where was it? In Dublin. For what? (2) To preserve (!) the Gaelic. And where is the Gaelic going that it is a necessity to preserve it? It is going out of the world fast. (4) Verra! what is it that you are saying? I am saying that the Gaelic is going, and that unless a powerful effort is made to preserve it, that it is short until there will not be a word of Gaelic spoken in Erin. Indeed, Dermot, you have always been queer. (5) You think to persuade (*lit.*, put it lying on) me that the people of Erin will soon be going about like "dummies." Who said the like of that? I heard you say that soon there would not be a word of speech in Erin, and that it was necessary to gather a Congress in Dublin in order to keep a hold of the speech, and how could people without speech be but dumb? I did not say (6) that there would soon not be a word of speech in Erin, but I said, and do say, that soon there will not be a word of Gaelic in Erin. And is not Gaelic speech? It is, but there is speech which is not Gaelic. What speech is that? English, for instance. (7) Oh, I understand you now. You are afraid that the language of the country will change from Gaelic to English, and the Congress was gathered to put a check to that change. You have put your finger on it at last. Do you think you will succeed? All I can say is, (8) we will do our best. Were there many at the Congress? Crowds! (9) Who was in the chair? The Lord Mayor of the city. Who were the others there? They were there from all sides, . . . many other expert "Irishians" from west, north and south. Look here. I don't understand myself what use it is for the Gaelic that all these should come together in that way, chat a while, and then go home. I don't see, you understand, any (10) work done after them. Well, but (11) they made laws and rules, and put a bond and obligation on themselves to carry out these rules in future. It is easy to make rules. What rules did they arrange? Did they oblige people to speak Irish, instead of English, in their ordinary business? That was the very rule they laid down most strictly. That everyone should speak Irish? Undoubtedly! Whisper here to me, Dermot, did they speak it themselves? Almost every man that was there representing the Gaelic League made his public speech in Gaelic, in presence of the ladies and gentle-

men there. Do you say so? (*lit.*, do ye hear?) 'Tis true for me. It was great work. I don't know (=I wonder) how many centuries ago it is since the like was heard in Dublin before, and I should like to know what they all said. You have only to send for the paper, and you will get a full account (12) of the story. I will do that; and when the next Congress is a-gathering, it will not be gathered unknown to me. I am glad to hear you say that. Good-bye, now. Good day to you. (*They separate.*)

[Another specimen of idiomatic Irish, from the same pen, will be given in next issue.]

### NOTES.

(1) *mór*. What the word means in this ordinary salutation is not well known. Some old people say *ta mór 'na ríob*=the sun is up. The other common salutations in Munster when A. meets B. are: A. *Dia duit!* B. *Dia 'r muirpe duit.* Or, A. *baíl ó Dha oppaib.* B. *Dia 'r muirpe díb*, and the plural is often used towards one person, for deference sake. Or, A. *Dia a' r muirpe duit.* B. *Dia a' r muirpe duit, a' r páopaig.* In welcoming one: A. *Dé (=Dia oo) beata-ra, a thairg!* B. *Go maipir-re, a thairmuro!* Or, A. *Dé beata a baile.* B. *Go maipir a hpa.* Or, A. *míle fáilte pómaib!* Answer: *Go maipí plán!* When separating: (A.) *Go ncuighad Dia lá maic duit.* (B.) *Go ncuighad plán, beó.*

(2) Often shortened to *cúig*? *Cá 'na éad*=why, also used.

(3) *coimheo*, *coimeuo*, *coimeá*, *coimeá*, *cimeá*, all used.

(4) This appears to be=*cuig*, thick, but is always used =fast.

(5) *aic* also=*maic*; hence, *1r aic liom*=I like. In West Connacht, *1r aic an capall é*=a good horse. In Waterford, *aic* usually= strange, regrettable.

(6) In Connacht, *niop 'ubapair*.

(7) This use of *ta* is idiomatic, e.g., *Cao í an cúir ó a leitéirí a déanam!* *Tá, é beir gan éall.* Why does he do such things. (The reason is that) he is without sense. The ellipsis might be supplied thus: *Tá caint ann naé gaeóilge, Beurla. Tá cúir ann, iobón, é beir gan éall.*

(8) *Lit.* 'tis how it is. Equivalent phrases are: *ní fearadair beir agham ar, aic . . . 1r é a bun ar a bápp aghat, go . . .*

(9) This conveys the idea of a swarming, undulating multitude.

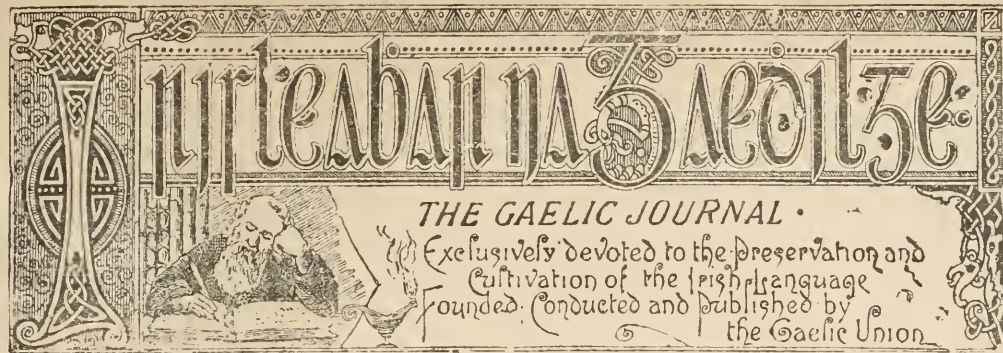
(10) *punn*, *poinn* (older *pointo*, French, *point*)=a jot, any, with negative or interrogative. In the west, *oaoa*.

(11) *niop cúipir an glar ar an noopur. Stó, ní paib an coéair agham.* Why (well, but) I had not the key. Often *rtón*, at end of sentences; *fead, rtón*, yes, but; yes, though.

(12) Information and reason for the story.

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No. 3.—VOL. V.]  
[No. 51 OF THE OLD SERIES.]

DUBLIN, JUNE 1ST, 1894.

[PRICE 6D., POST FREE.]

In reply to many applications, I regret to say that I cannot send copies of the *Journal* gratis to anyone. It is a mistake to imagine, as many seem to do, that the *Journal* is supported by, or connected with, any society whatsoever. The *Gaelic League*, indeed, does all that it can to induce people to buy the *Journal*, but I have no means from which to pay the expenses of printing and publication except the subscriptions which are sent to me.

E. O'G.

Some people are anxious to know why we publish folk-stories. It is not so much for their value as folk-lore, as for the number of old words, not to be found in dictionaries, which they contain. We would venture to say that each of the recent issues of the *Journal* contains over a score of ancient Gaelic words which are now put on record, translated, and explained, for the first time. It is only by continuing to collect in this way that we can obtain the materials for a good modern Irish dictionary—the great want at present.

Articles in the study of Irish have appeared in many influential foreign papers, including the *Catholic Times* of Philadelphia, the *Visitor* of Providence, Connecticut *Catholic*, New York *Republic*, New Zealand *Tablet*, &c.

The monthlies for May contains at least two articles of great interest for students of Irish literature. In the *New Ireland Review*, Mr. John MacNeill speaks of the general character and value of the ancient Gaelic literature, and gives some good specimens with translations. The Most Rev. Dr. Healy Bishop of Clonfert, publishes in the *Irish Ecclesiastical Record* a most attractive paper on the lives of the Four Masters, and of their great work "for the glory of God and the honour of Erin."

We are glad to see our old Gaelic friends, the *Γαελ* of Brooklyn, and the *Echo* (*Mac Ailla*) of Boston, as full of life as ever. Although they differ on some points, they are at one in their work for the old tongue, and both cordially support the circulation of this *Journal* in America. The *Echo* now commences its fifth volume with renewed courage, and begins a new series of Irish lessons, drawn up by Mr. John O'Daly.

The native language, history, music, scenery, traditions, &c., &c., of the Highland Gaels find an exponent month after month, in the *Celtic Monthly*. The illustrations are numerous and attractive. *Mac Talla*, away in Canada, sends out its eight pages of Gaelic every week. In a recent article by Rev. Mr. MacRury, we find the *Γοββάν Σαορ* appears, in a Skye legend, as *Boban Saor*, a famous cooper of the misty isle.

We omitted to notice, some time ago, a very interesting article on Old-Norse Words in Gaelic, contributed by Mr. W. A. Craigie to the *Archiv für Nordisch Filologi*. It is time that someone acquainted with the old Norse should examine the Icelandic literature with an eye to any vestiges of the Norse connection with Ireland. What little has been done by Halliday and Dr. Todd only makes one wish for more. Among the words given by Mr. Craigie are:—*báa*, a boat; *peóa*, a sheet (of sail); *ráim*, a room; *lonn*, handle of oar; *reup*, helm; *garða* or *garrað*, a garden; *losta* (*lopta*), a loft; *tíle*, stern of boat; *bópa*, board; *cloba* (*=cluag*), tongs; *ceap*, block; *gobal*, fork; &c., &c.

The addresses recently presented to the Archbishop of Dublin, on the occasion of his visit to the Ladies' University School, Dublin, included an address in Irish. The address was beautifully illuminated, and attracted much attention. At the concert, which followed, *'Sa thúinn oileir* was sung, and was received with applause.

At the annual concert given at the Schools of the Convent of Mercy, Stradbally, several songs were sung in the native language. This is a new and much-needed departure in school concerts, and indeed in concerts generally in Ireland. The songs were (1) *An t-am rao ó*; (2) *Cardeán an ghlair*; (3) *mo mháire*; (4) *an oibhreach*; (5) *Smaointe ar Eirinn*. The credit of this is largely due to the exertions of the Rev. Father Hickey one of the oldest supporters of this *Journal*.

#### IRISH CLASSES.

The Gaelic League Classes in Dublin, Derry and Cork, continue to be well attended. Many classes are working through the country in connection with the new lessons in Irish, and hundreds of Irish speakers have learned to read Irish within the past few months. Back numbers of the *Gaelic Journal*, i.e., any number published before No. 48, will be supplied to Gaelic classes at half-price, 3d., post free.

The Irish Societies in New York, Philadelphia and Boston, carry on their classes vigorously. As for the new classes in Providence, they surpass any previous efforts to revive the study of Irish, either in Ireland or abroad, as the classes number over 170 members. The classes are taught by Mr. O'Casey and Mr. Henahan, the latter being a native of one of the glens to the west of Lough Mask. Irish history, music, tradition, study of place and family names—all find a place in the work of the classes. Father Ryan may congratulate himself in the result of his exertions.

The first part of the Easy Lessons in Irish will be issued in book form in a few weeks.

## EASY LESSONS IN IRISH.

(Continued.)

### EXERCISE XXI.

#### § 146. WORDS.

|                      |                             |
|----------------------|-----------------------------|
| máire (maur'-ē) Mary | uiliam (i'-ee'-am), William |
|                      | Munster                     |
| roip, between        | id'-ir                      |
| oileán, an island    | el'-aun                     |
| rgioból, a barn      | shgib'-öl                   |

§ 147. iní an oileán úr, "in the new island," is often said for "in America"; also in améríocá (am-er'-i-kaú).

§ 148. anoir (a-nish'), now, has the accent on the last syllable.

§ 149. Atá rúirte iní an rgioból. Atá Máire ag obair ag an túnne. Níl Máire ag an roip, atá sí ag dul ríor do'n tobair. Atá an báid móir ag dul do'n oileán eile. Níl Peadar in Éirinn anoir, atá sé iní an oileán úr, agus atá Conn agus Ait leir. Níl an long ag an oileán, atá sí in Éirinn. Níl sí in Éirinn fóir, atá sí ar an ráile. Atá fion ríor agus fion doair in Éirinn, agus iní an oileán úr: atá an fion ríor iní an tír eile.

§ 150. Nora and Mary are at the well; Mary is going down to the meadow with a pitcher, and Nora is at the barn. The grass is dry and heavy. The fresh grass is heavy yet; the dry grass is not heavy now. There is dry turf in the barn. Art is on the road now, he is not going to Kildare yet. James is going to America, and Nora is going with him. I am not going with you to the island. The salt-sea (ráile) is between Ireland and America. There is a long road between Kildare and Derry. Mary is not working now, the spinning-wheel is old and broken; the work is heavy, and Mary is not strong. William is not sick now, he is well (and) strong.

### EXERCISE XXII.

§ 151. The pronunciation of the digraphs, as indicated in § 132, may be followed in all cases; but the popular spoken language, in some cases, retains an older pronunciation. Thus, *io* is now pronounced like *i* short; as, ríor (fis), knowledge; líor (lis), a fort; but in líom (lám, l-yum), with me, as usually pronounced, we can yet hear the older pronunciation, both the *i* and the *o* being sounded. In the following list the *io* may be pronounced *i* short by students who have no opportunity of hearing Irish spoken.

#### § 152. WORDS.

|                              |                         |
|------------------------------|-------------------------|
| íolar (íll'-ár), an eagle    | ríopa (shüp'-ä), a shop |
| íomarca, üm'-ärk-ä, too much | ríoc (shük), frost      |
| tar (thor), come             | (thou).                 |

§ 153. Úin, a fort, means usually a stone building; líor, a mound of earth, generally of circular form. Ríopa, the word in general use for "shop," is borrowed from the English word.

§ 154. Atá an lá té. Níl an lá té, atá ríoc ar an ríoc. Atá Tomar ag an ríopa, agus atá Ait leir. Atá Peadar ag dul go Cill-Dair, agus níl Conn ag dul leir: atá sé tinn. Atá an fear eile ag dul líom go Shráiníro. Atá ríoc ar an uirge, ag an tobair. Atá an tobair móir tinn, agus atá an tobair eile lán. Atá ríoc bán ar an líor. Íolar móir, áluinn. Atá an úin deir. Atá fear ag fáir ar an íomair. Atá an íomarca uirge iní an tobair.

§ 155. The large fort is old; the other fort is not old. The whole field is green; and the hedge is not green yet. Come with me to Derry. I am not going with you to Derry, I am going with him to Granard. Leave the young horse on the road, and come with me. The path is clean (and) dry: there is water on the road. All the road is not clean. Come on the other road. There is an eagle in the high fort, he is large and beautiful.

### EXERCISE XXIII.

§ 156. We have seen in §§ 75-78, how the short vowels are lengthened in Munster before double consonants. The short vowel-sounds represented by the digraphs in § 132, are lengthened in the same way by Munster speakers. Thus:—

|    |                                    |
|----|------------------------------------|
| ea | is pronounced e-ou, or almost you  |
| io | is pronounced i-oo, " yoo          |
| ai | " " " " " "                        |
| oi | In some parts of Munster all these |
| ui | are pronounced like (ei); as a     |
| ei | rule, however, ui is pronounced    |
|    | ui, that is (ee).                  |

## § 157. WORDS.

|  |          | Munster.  |
|--|----------|-----------|
| *aill, a cliff                               | al       | eil       |
| aimpín, weather,                             | am'-shir | eim'-shir |
| ceann, a head,                               | kaN      | k-youN    |
| fionn, fair (haired),                        | fi-N     | f-yooN    |
| moill, delay,                                | mweI     | mweil     |
| ruim, heed,                                  | sim      | seem      |
| cóirte (kōsh'-tē), a coach                   |          |           |
| carbadh (kor'-bādh), a coach ; a better word |          |           |
| sgílling (sgil'-ing), a shilling.            |          |           |
| taip (thash), soft, damp.                    |          |           |

§ 158. Lá tiumm. Níl an lá tiumm, atá an lá taip agus bog. Níl an aimpín tiumm anoir. Níl peasaí Donn, níl ré bán, atá ré fionn. Atá Niall O'Bhain ar an aill, agus atá an long ar an fáile agus eile. Atá an aill áro—ná fear ar an aill ; fear ar an tóin. Níl an rian cam. Níl eann agus fear ar an aill. Níl an cóirte lároir go leor.

§ 159. There is a fair-haired man at the door now. The coach is broken down on the road to Derry. Mary and Nora are not going to America ; they are going to another country. The weather is broken. The high coach is in the barn. There is a knife in the bag. The lock is not in the door now. Fionn is generous.

## EXERCISE XXIV.

## § 160. COMBINATION OF THREE VOWELS.

A. aoi is sounded like ee.

B. eoi „ „ eo.

ia „ „ ia.

iu „ „ iu.

ui „ „ ui.

It is obvious that as these differ from ao, eo, ia, iu, ua, in having i added, the following consonant will have its slender sound.

## § 161. WORDS.

|                         |                         |
|-------------------------|-------------------------|
| kuinn (kewn), calm,     | fuair (foo'-ār), found, |
| quiet                   | got                     |
| dear (das), pretty      | geur (gaer), sharp      |
| sheolín (dról'-een),    | leir (lit'-ir), a       |
| a wren                  | letter                  |
| uaim (oo'-ām), from me. |                         |

§ 162. Dia, God, used in many phrases, Dia tuit (dee'-ā dhit), God to thee, God save you ; a short popular salutation. Dia

linn (dee'-a lin), God with us—said after sneezing.

§ 163. a is used when addressing one by name ; a ūna, O Una !

§ 164. Dia tuit, a Níola ; atá an lá fuair anoir. Atá Niall agus Peasaí agus eile ríor do'n tobair, atá iolair móir ar an tóin anoir. Atá iolair, agus eun móir eile, ar an tóin. Fás an rian eile ar an tóin. Atá Niall fear, níl ré lároir anoir. Atá capall, aral, láir, uan, iolair agus eun eile in an leuna. Atá Dia lároir. Níl an rian daor. Slán leat.

§ 165. The knife is not old ; the knife is clean (and) sharp. There is not a fish in the salt-sea (ráile)—they are going to another place. The knife is cheap. Cold water. There is cold water in the well. Peter and Niall are not at Kildare now ; they are in another place. Leave bread and butter in the bag. There is a wren at the door. The place is cold (and) wholesome. There is a young bird on the water. The man is generous. God is generous.

## EXERCISE XXV.

§ 166. "Died" is usually translated by fuair bair, got death ; as fuair an fear bair in Éirinn, the man died in Ireland.

"Mr." is usually translated by an Saol (the sage), as an Saol O'Neill, Mr. O'Neill.

Rivers. Bóinn (bōn) Boyne, Laoi (Lee) Lee, Sionainn (shin'-ān) Shannon, Suir (shewr) Suir.

Places: Rop-Comáin (rūs kūm'-aun) Roscommon ; Tiobruir Aran (tíbrid ar'-ān) Tipperary (literally, the well of Ara) ; Tuam (thoo'-ām), Tuam.

Persons: Brian (bree'-ān), Brian, Bernard, O'Bhain (ō bree'-ān) O'Brien, O'Rian (ō ree'-ān), O'Ryan.

§ 167. Atá an báir móir, tóin ; atá an lá te, cuin ; tós fuair an feol móir anoir. Níl an feol ar an fear. Fuair mé an feol ar an oileán. Atá báir fear ar an laoi. Sionainn agus Suir. Fuair an fear eile bair in Éirinn.

§ 168. Niall O'Brien is going to Tipperary ; he got a horse from Art O'Neill. The road to Tuam is long. From Roscommon to Derry. Boyne, Suir, Lee,

\* Like al of valiant.



Shannon. The day is calm now. He got a letter from Mr. O'Brien. Brian O'Ryan is not going to Tipperary now; he is going to Roscommon. The big boat is better than the other boat.

## EXERCISE XXVI.

§ 169. We have now to speak a little more in detail, of a few of the consonantal sounds which we have not yet treated fully.

## § 170. SOUNDS OF C.

In the very beginning, § 2, we stated that c is sounded like the English k, and is never soft like c in cell, cess, &c. In the phonetic key the student may also see—

| The symbol | sounds like | in the word |
|------------|-------------|-------------|
| K          | k           | looking     |
| k          | k           | liking      |

This, no doubt, will appear very unmeaning to many of our students. But if close attention be paid to the pronunciation of the two words "looking" and "liking," it will be noticed that the termination -king is not pronounced in exactly the same way in both. The "king" of "liking" is "k-ying;" while the "king" of "looking" has no "y" sound after the k. We represent the k of "looking" by capital K, and the k of "liking" by italic k. But these signs will not be always needed, for, in most words, the ordinary k will convey the correct sound to the reader. To give some familiar examples, we in Ireland usually pronounce the words "car," "card," &c., with the k sound; our pronunciation of these words might be represented according to our phonetic system by kaar (=k-yaar), kaard (=k-yaard).

§ 171. Then to apply this to the Irish alphabet, we may say—

|                                     | Symbol |
|-------------------------------------|--------|
| c broad (see § 8) is sounded like K |        |
| c slender " " "                     | k      |

§ 172. We shall have no difficulty in pronouncing the K or c broad sound except before the sounds represented by our phonetic symbols a, aa; e, ae; i, ee. It is only in Ulster that the sound K is followed by aa (the sound given in Ulster to á or ái).

## § 173. EXAMPLES:

## C BROAD.

The word sounds like in English; or, key-word

|       |        |              |        |
|-------|--------|--------------|--------|
| caoi  | -ky    | lucky        | (Kee)  |
| cuing | -king  | looking      | (King) |
| coir  | -ker   | looker       | (Ker)  |
| caon  | -kain- | knock-ainy   | (Kaen) |
| caill | -kall- | knock-allion | (Kal)  |

## § 174. C SLENDER.

|      |       |         |        |
|------|-------|---------|--------|
| ci   | -ky   | sticky  | (kee)  |
| cng  | -king | liking  | (king) |
| ceir | -ker  | sticker | (ker)  |
| céin | cane  | caning  | (kaen) |
| ceal | cal   | calton  | (kal)  |

§ 175. If we were to carry out strictly our phonetic scheme, the last five words would be represented by *kee*, *king*, *ker*, *kaen*, *kal*; but the key-words which we have given represent to us in Ireland the correct sound of the above words.

§ 176. Here we may remark, as many of our students have already noticed for themselves, that the italicised symbols, *k*, *d*, *l*, *n*, *r*, *t*, all represent sounds which are merely a rapid pronunciation of *ky*, *dy*, *ly*, *ny*, *ry*, *ty*. Thus, words involving these sounds can be represented phonetically in two ways.

The sound of—

|       |                   |      |    |         |
|-------|-------------------|------|----|---------|
| ciun  | is represented by | kewn | or | k-yoon  |
| ciun  | "                 | dewn | "  | d-yoon  |
| liun  | "                 | lewn | "  | l-yoon  |
| niun  | "                 | newr | "  | n-yoor  |
| bpear | "                 | bras | "  | br-yass |
| tear  | "                 | tas  | "  | t-yas   |

## § 177. WORDS.

cailín (Kal'-een), a girl.

\* caill (Ka'), lose.

\* caillte (Kal'-tē), lost.

caom (Keen, *verb*, lament, mourn, "keen.")

caora (Kaer'-ā), a sheep. (Connaught, Keera.)

\* caisleán (Kash'-laun), a castle.

\* coill (Ke'), a wood.

coir (Ker), a crime.

coirce (Ker'-kē), oats.

cuirle (Kish'-lē), a vein.

cuir (Kir), *verb*, put, place.

coirna (ōrNā), barley.

lom (Lūm; Munster, Loum), bare.

O'Cuinn (ō Kin), O'Quinn.

rior (shees), down; ruar (soo'-ās), up.

§ 178. Atá caora agus uan in an leuna. Arian coirce agus arian coirna. Atá an coirna gan in éirinn anoir, atá coirce go leor in éirinn fóir. Ná cuir an coirte ar an aial, níl ré láirín go leor. Atá caisleán móir ar an oileán. Atá an caisleán móir, láirín. Cuir an báo ar an linn, agus cuir ruar an éirinn agus an feol móir. Cuir an capall agus an láirín in an leuna. Atá coill ar an oileán. Slán leat. Atá an cailín deir.

\* Munster, Keil, Keilē, Kal'-een', Kash-laun', Keil.



§ 179. A tree and a wood. Do not lose the young brown horse. There is not a wood at the well now. Conn O'Quinn is going down to Kildare. Put the wheel down on the floor, and put a stool at the door. Oaten bread (*aián coisce*) is strong and wholesome. The barley is fresh and green now, the oats is long and heavy. There is no barley growing on the cliff—the cliff is bare, and there is no tree growing on the other cliff. There are oats and barley in the barn now, and Niall and Peter are working in the barn. Put the oats in the barn, on the floor, and leave a flail at the door.

## EXERCISE XXVII.

## § 180. THE VERB "TO HAVE."

There is no verb "to have" in modern Irish. The want is supplied thus: The sentence, "Con has a horse," is translated, "There is a horse at Conn." The same construction is found in Greek, Latin, and other languages.

## EXAMPLES.

*Atá capall ag Seumair*, James has a horse; *níl túinne ag Noira anoir*, Nora has not a wheel now; *atá capall óg aige*, he has a young horse.

|           |   |
|-----------|---|
| § 181.    |   |
| "At me"   |   |
| "At thee, | <div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 3em; vertical-align: middle; line-height: 1;">{</div> <div style="display: inline-block; vertical-align: middle; margin-left: 0.2em;"> is translated by </div> </div>                           |
| "you"     |   |
| "At us"   |   |
| "At them" |   |
| "At him"  |   |
| "At her"  |   |
|           | <i>agam</i> (og'-ām, <i>Munst.</i> , og'-ūm')<br><i>agat</i> (og'-āth,       "       og'-ūth')<br><i>againn</i> (og'-ān       "       og'-iū')<br><i>aca</i> (ok'-ā       "       ok'-ū')<br><i>aige</i> (eg'-ē       "       eg'-e')<br><i>aici</i> (ek'-ee       "       ek'-ee') |

Notice that the pronunciation of *aige* and *aici* is exceptional, the *ai* being sounded like *e* and not like *a* (§ 132).

*Atá capall agam*, I have a horse; *níl bó aici*, she has not a cow; *níl báó aca*, they have not a boat.

§ 182. *Atá báó mói láiríu agam, agus atá mé ag dul pór do'n fáile anoir*. *Níl báó agam; atá bó agam, agus capall, agus arál, agus leuna; agus atá feui fava, tiom iní an leuna*. *Níl an ríoból lán fór, atá coisce agus eoina iní an ríoból eile*. *Níl feamniós agat fór*. *Fuair mé feamniós ar an aill; níl feamniós ag fáir ar an aill eile*. *Atá cóirte mói ag Seumair O'bhian, agus atá an cóirte ar*

*an mói anoir*. *Atá uan óg veap ag Máire anoir, fuair sí caoir agur uan ar an mói*. *Níl capall donn agam, atá capall bán agam, atá pé rean, agus atá pé láiríu fór*. *Atá fíao tinn, níl pláinte aca*. *Atá báó ag Conn, agus atá ciann agus feol ag Miall*

§ 183. James and Peter are not going to the island, they have not a boat now. The ship is lost, she is not going to Derry. I have a young horse; William has not a horse now, he has a mare and a new coach. We have health. We have oats and barley, and he has a barn, and Peter has a new flail. Una has a new strong spinning-wheel; put the broken wheel in the barn. Do not put the other wheel in the barn yet. Conn is strong, he has bread, butter, cheese, wine and water. Una has a new shoe. They have a pretty boat. I have a wren. James has another bird.

## POPULAR PROVERBS, CO. KERRY.

## TRANSLATION—continued.

80. A house (business) can't be kept without talk (*lit.*, tongue.)
81. When you go to Rome, act the Roman.
82. Drunkenness hides not a secret (when wine, etc.).
83. The (cuckoo-waiter) tit-lark can't attend two strands (at the same time).
84. It is not always yellow Dan is marrying.
85. Grief has no care, but to kill it with patience.
86. A hasty retreat is better than a bad stand (like James II. at the Battle of the Boyne).
87. The lion's beard is easily pulled, when he is asleep.
88. Justice or equity is preferable to litigation.
89. The people meet, but the hills or mountains don't.
90. Thirst is the end of drink, and sorrow of love.
91. The raven-messenger from the Ark—said of a slow messenger.
92. Give to a youngster, and he'll come (call) to-morrow.

93. A crowd of women or a flock of geese (examples of noise).
94. He who is on the fence is a good driver or guide (perhaps better *an t-íomán-aiúe*, hurler).
95. Gentleness is better than violence or rashness [*boibh-níacé*, a violent fit].
96. The angels know each other
97. The madman thinks himself the wise man.
98. Avoid the tavern, or limpets are your food.
99. Correction is never too late. It is never too late to mend.
100. It is a bad stomach that does not warm or heat its own.
101. Youth or youthfulness is mad.
102. He who is well-off is thought much of; he who is down is trodden or kept down [not literal].
103. For a shameless person, it is easier to do his business.
104. He who is without store, his noise is not thought much of in society.  
He who is without store, is not called to a wedding party.  
He who is without store, has no right to be spending or calling.  
He who is without store, is the sport of the world's misfortunes.
105. The duck is no weight on a lake.  
The bridle is no weight on a horse.  
The wool is no weight to a sheep.  
Sense is no weight to a body.
106. (When) the rich man makes mirth,  
Every person says that his voice is most harmonious,  
But sourer than a salty dandelion  
Is the voice of the poor man when making music.
107. The rubbish or crumbs are only where the tree is felled.
108. Practice makes perfect (*lit.*, from the work comes the learning).
109. When food is scarcer, it is then that it is juster to divide it.

### PROVERBS.

Galway.—*1r namáir an deirí gan a poḡ-luim*, a trade not learned is an enemy. *1l'í amasán ar bíḡ gan a ciall féin*, there is no

fool who has not his own kind of sense. *Líontar an tac lé póirínib*, a sack can be filled even with *poreens* (small refuse potatoes). *1r fearr leac ioná meac*, one (sound) half is better than a deceased whole (crop). *Tá 'é uile fearr go láḡac go scéir bó 'na ḡarríḡa*, everyone is affable until a cow goes into his garden. *Té buailetear 'ran mullaḡ*, *bíḡeann fearcúor air*, the man struck in the skull is (afterwards) afraid (cautious). *1l'í h-íao na ríur móría a báinear an poḡmáir*, it is not the big men who reap all the harvest. *Tíogḡar na píḡne, a'í uil 1 muḡa na rḡil-líng*, economy of a penny, loss of a shilling (=penny wise, pound foolish). This word, *tíogḡar*, the older, *tíḡear*, is still used in that form in Munster; as, *aḡ scéanam an tíḡir*, housekeeping. *1l'íorúin Dia beáir na c b'íorḡleacáḡ ré beáirna*, God never closed a gap, that He would not open a gap. *1l'í bíḡeann fearr na ceir-cíosa buíḡeac ná íomibuíḡeac*, the man who gets the first share is neither thankful (satisfied) or unthankful. *aḡ cuilleac 1r aḡ ríáḡaḡ, 'reac caitéann ré an lá*, flowing and ebbing, it spends the day. *1r maíḡḡḡíḡeac an t-olc, 'í a bíḡear go boct 'na díar*, miserable is he who does evil, and who is poor after it. *1r oána muc ioná ḡabáir, acé fáruíḡ bean an díabál*, a pig is more impudent than a goat, but a woman surpasses all. *1 b'rao uainn an anacáin*, may evil keep away from us.

Cork (Seanóin):—*1l'í an óíḡe a'í tíoḡaró rí*, praise youth, and it will come—a reproof to unkind people. *1r mó cíoiceann a cúipear an óíḡe dí*, many a skin does youth cast off. *1l'í cāḡann ciall íme (íomíe) aóir*, sense comes not before full age. Both proverbs mean that young people will become wiser as they grow older. *1r luacmáir an nro an óíḡe, ro'n té cúipeann í ar póḡnam*, a precious thing is youth to him who puts it to good use. *1r olc a téiréann beiréac ríur cínáíḡe*, a giber ends badly; or, *1r olc an cíoíoc a beiréann*

ar fear cnáire, bad is the end which overtakes the giber. Ní bréann tuisg gan aóbar, no occurrence [this word is not known to me—Ed.] is without a cause. Tar ar bhuac ríota, thirst on the brink of a stream=a desire about to be gratified.

Cork (Kingwilliamstown):—Ní'l rípuo (rípuaro) ná púca gan fíor a cúire féin, there is not a ghost or pooka that does not know its own history. Bréann uime ina leanb óa uair, man is twice a child. Ír sóit le fear na buile sup ab é féin fear na céille, the madman thinks that himself is the sane man. Ní h-iao na mna deara cúireann poa ar fucaó, it is not beauty (pretty women) boils the pot, Uime gan óinneir, beir gan rúpeir, one without dinner is as bad as two without supper. Ír fear an té cúireann airtinn ar cloir ioná an té cúireann cairleán fan goill, better is he who plants whins in a dyke, than he who builds a castle in a wood.

West Clare.—Ír tñom í an éairc í b'ao, at a distance a hen looks heavy (=hills are green far away). Ní so'n abiar an éuro-índáite, the first thread is not part of the yarn. (Cp. the Connemara beir aís íar-íaró abiar ar puicre, looking for yarn on a goat). Sác neac aís toéar ar a éiriclin féin, everyone is winding-in his own ball (consulting for his own interests). Ír beag an maic an bó an tan dóirtear í a curó bainne, little good is the cow when she spills her milk. Ír fear rúil le beul an éuan, ioná rúil le beul na h-uaga, it is better to have hopes (of return of friends) from the mouth of the sea, than from the mouth of the grave. (Other versions, ír fear rúil le muir ioná rúil le h-úir [=clay]; ír fear rúil le glar [prison] ioná rúil le h-uag). Nuair a éiréann an gabar go h-uirain, ní h-áil leir go oéir go h-áicóir (=get an inch and take an ell), *lit.*, when the goat goes (=is allowed to go) as far as the porch, he is not satisfied until

he goes up to the altar (front seat). Ír minic oo bain bean rlat oo buailfead í féin, often did a woman pull a rod which would beat herself. Ír óána é an maíaró í noíar a éirge féin, the dog is bold when standing in the doorway of his own house. Ní fear éirge ioná a luac, nothing (*lit.*, not even Ireland) is better, worth more, than its value. Ní fanann muir le fear ualaig, the sea does not wait for a man with a cargo. Iomaircaró ban í oirg gan abiar, nó iomaircaró capall í mbaile gan treabhairieac, too many women in a house without yarn (household work), or (is the same as) too many horses in a place without ploughing. Ní feoil putóg, aís ní bainne bláac, a "pudding" is not meat, and buttermilk is not (mere) milk. An uair maíar aís mar-íaró oo mácar, mar í, age quod agis, *lit.*, when you go to kill your mother, kill her. Ní fear iomaircaró oen léirgeann ioná pá n-a bun, too much learning is not better than too little (than under it). Two of doubtful meaning:—Ír fear rúiré í mbun na cuairce ioná rúiré in a h-áit, cf. ír fear rúiré 'na aice ioná rúiré 'na ionao. Ír beag an muir (or, ír beag muir?) ír buaine ioná an uime.

Kerry.—Cúingiac tíge, cúingiac éiríre, cúingiac bró tír anacra móra; narrowness of house, n. of heart, n. of food (some say coricán, n. of the pot for cooking), three great evils. Níor móirg an ráac ráin an t-ocíac ruin, the contented, well-fed man never felt for the hungry man, cp., ní éirgeann an ráac an reang. Ní feara gan mórtac, ní éarar go bpótar, no feast is without a roast piece, no real torment is experienced until marriage. Ní bíaró bainne, ní bainne bláac; ní feoil putóg acé déanaró ráraín, they satisfy us. Ír fear an maic a déantar í a maírear, ioná an maic ná déantar aís ná maírear, the good that is done and boasted of, is better than what is undone and unboasted of.



Doubtful:—ní maít leir na mnáib' deall-má (?) an b'laéac.

Collected by Mr. BUSHE—

Ní fanann tuile, tráé, na glaoúac ó 'Dia le doinneac, tide, time, or a call from God, wait for no one.

Ní éis leir an ngobadán an dá éiríis f'p'earóil, the gubbadhaun (some shore bird) cannot attend to the two strands at once.

Tá an fear coim' cleapaé agus coim' cláim go gcuirfead' ré cora faoi cuileógaib' (no cora c'iomn' faoi na ceapcaib'), the man is *that* "classical" (tricky) and *that* plausible, that he would put feet under flies (Meath), or wooden legs under the hens (Galway).

'Nuair a fáighe tú, ní fáighe fiaó, when a hound is found, a deer is not forthcoming (=faé-tear).

An iuso coimneogair an fuacé amac, coimneógair ré an tear, what keeps out the cold will keep out the heat.

An fear naé n-íomc'íann a cóta inn lá b'péá, ní b'íreann ré aige inn lá f'luic, ná fuair, the man who does not carry his coat on a fine day, is without it on a wet or cold day.

Ta mé roir b'p'ac agus i'naéac mar a b'íreann na f'p'aganna in' an b'p'ógmaí, I am between bracket and brown (grey?), as the frogs are in harvest.

Ac' maíreac! tá tú an-áiríeac, mar an t'p'ean-bean a d'áit' a cuir f'alainn f'ém ar b'p'ócán a coim'íann, well, but you are very clever, like the old woman who recognized her own salt in her neighbour's gruel.

'Duine ar b'it a b'íreann a'magaó faoi duine eile, b'íreann a leac faoi f'ém, when any one makes game of another, the half of it tells against himself.

I' m'íir an f'aróim' an t'plánte, agus i' fearb' an iuso a b'it gan í, health is a pleasant "fairing" (boon), and it is a bitter thing to be without it.

I' mac tuir do m'ac go b'p'órtar é, acé i' n'g'ean tuir d'n'g'ean go t'ceiríó pí 'ja g'p'é, your son is your son till he is married, but your daughter is your daughter until she goes to the grave.

Coim' g'naíteac le f'ean-bean ar aonac, as busy as an old woman at a fair.

Leit'-p'iginn cloé-bum puim, a halfpenny is the foundation stone of a pound.

O'n Doctúir Pádraig O'Róigín. "I' maít liom a fiaó go t'cait'íng'ean an t-íur-leabair liom go m'g'-maít, agus naé b'p'eo-fann d'éanaó d'á m'p'earbair, ar éaoi ar b'it, anoir. Cuirim cuíac an 'gníom' g'p'ára éar éir' b'íiríó' a b'í aig m'acair; ní f'acair maím in aon leabair é, agus n'íor' éualar ó duine ar b'it eile é. Tá an g'p'ára g'earr' b'lar' mar leanar:—In ainm an d'earr', agus an m'íic, agus an Spioríto Naomh. Amén. Míle buíreacair duit, a t'g'earra D'é, an té éis an beacá i'o duimn; go t'cuíaró ré an beacá f'íor'íuríre d'ar n-an-mannaib'. Má'r fearr' acámuir anoir, go m'ba f'acé b'p'earr' a b'íreann m'uir b'liacáim ó 'n'oir; ar g'cuir agus ar n'aoime f'lán, i' n'g'p'áó D'é agus i' n'g'p'áó na coim'íann, i' t'p'íocair agus i' n'g'p'árta, i' f'aoíal agus i' f'lánte. Amén."

In Proverb 51, in last Number, the meaning is: "Mere words of others do not support the friars." Compare the English proverb: "Fair words butter no parnips."—(T. O'F.)

In No. 30, the word d'áir'ca (?) is probably h'áir'ca, a word often heard in Munster for and, from the English "hearth."

## ANECDOTA FROM IRISH MSS.

### XI.

Leabair b'p'ac, p. 108b.

Donnóac m'íor' cecim.

1. D'p'én enaig m'íam cac.  
'c ar n-acallam cac ént'p'ac,  
én ocu' toll t'p'ena t'ec,  
mo g'éo, mo coim', mo coirleé.

2. Ar fighro, ar fei dána  
céit lá t'iaighiars éosaála,  
tú cuile fúaidi in t-ollam,  
ní duais uile hi comlongao.

3. Tinóilur lán a cúig méir  
sa inguib donna in tpeén,  
na tui ceitni 'mon cuicis,  
sa tí fepéain fliučburoiu.

4. Ácan! is tuias lem' éiríse  
bár clainne na cuicicis,  
cuicicec ar n-éc a dá hén—  
sa buicicec oéc 'con tpeén.

Dondchad Mór sang—

1. Wren of the marsh, dear to all,  
Conversing with us every hour,  
A bird, and a hole through its house,  
My goose, my crane, my cock.
2. Our wise man, our poet,  
Went one day to seek spoil;  
Three gnats the ollave found,  
He did not eat them all in one feast.
3. He gathered the full of his five fingers  
With his dun claws, the wren;  
The thrice four around the repast,  
Whence a wet, deafening shower will come.
4. Ochone! sad to my heart is  
The death of the plover's offspring;  
The plover after the death of her two birds,  
Twelve denizens has the wren.

peén, dissyllabic.

eanac, a moor, marsh, O'R. and O'Don. Suppl.  
imhain cáe. Cf. L. Br. 275a, 17: imhain cáe i'ra corp  
ro, which O'Grady, *Silv. Gad.* II., p. 61, trans-  
lates: "Dear was he whose body this is."

na tui ceitni, the young ones of the wren.  
fepéain, humorously, a shower of blood. The acc  
(buroiu, fem.) is put for the nom., as often in  
Middle-Irish.

cuicicec, cf. curag, F. a lapwing (*tringa vanellus*, L.),  
Highl. From cuicicec, a marsh.

buiicicec, a burgher, denizen, inmate, from buic or boic,  
castle, borrowed from Low Latin, *burgus*.

## A SONG FROM CORK.

AN RÍOIRE BRIANACH.

uilliam buingeán cct.

hupá a Ríoire cumarais bhianais!  
hupá! a Ríoire tuiápa na rianais!  
hupá! a leinb nári geineac ar fíadail,  
áct ar ceapic-láir níste 'gníoc níste 7  
maíalta!

Mo gíad-ípa an leinb nári earzui(a)  
i n-éinfeact,  
áct o'fár feacó o'píste go tarra le  
céile (b)

Mac an maricais so gíeacac na  
méirliú  
Ó léim an Chapail go m'alla na  
méac-maric.

hupá! a Ríoire 7c.

Sin laet lunge 'n-a tuille tuié fíad  
cuíann

O'fíon b'paez boiub san voacal(e) 'n-a  
óiaró dúinn!

Líontar glóine 7 fíde cum 'liam ve!  
Sláinte an Ríoire cumarais bhianais

hupá! a Ríoire 7c.

Níl fíu leinb ná feana-bean éiríosa  
O bhuniarra go Mauniarra íne  
Nac b'fíul ag p'paeacó cum baluite  
an fíona,  
A'í é tá cáiteain ag maíub na tíne!

hupá! a Ríoire 7c.

O' fíontarí veapíga laetanna a'í  
c'píona(c)

Píoparí beacuirge, meapíac beóíac,  
bíom(d) sa mblairíac—go mblair-  
eam(d) go tóin iao,

'S go o'etó an gíeac i b'píac 'n-áir  
mbíogais!

hupá! a Ríoire 7c.

KUNO MEYER.

## NOTES.

- (a) earáir, said of the bursting of the ear of corn.  
 (b) le céile, by steady degrees; i nuaire a céile  
 ceuntar na cairleán, "by degrees the castles are  
 built."  
 (c) Perhaps we should read pionta ceapga laetna 7  
 cpóna = red, yellow and brown wines.  
 (d) biom, blaiream, now usually bimir, blairimir.  
 (e) doéal, a common pronunciation of doiceall,  
 churlishness.

## TRANSLATION.

Hurra! stately knight of Brian's race!  
 Knight of the troops with bridles!  
 Child not sprung from weeds (low rank),  
 But from the very midst of kings who gave laws and rules.

My love, the child that sprang not to maturity all at  
 once,

But grew seven feet, vigorous and together;  
 The son of the horseman who used to scourge the  
 thieves

From the horse-leap to Mallow of the fat bees.

Hurra! &c.

Behold a shipload (coming) to us, as a flood through  
 a mountain,

Of beautiful rich wine, and no grudge for us after it.  
 Let a glass and a score be filled of it for William—  
 The health of the stately knight of Brian's race!

Hurra! &c.

There is not a child, nor a withered old woman

From Bunratty to Monaster Inch,

That is not springing up at the smell of the wine,

While it is being consumed by the nobles of the land.

Hurra! &c.

Of red wines, shiploads! and of nut-brown (wines)!  
 Pipes of brandy! methers of beer!

Let us be tasting them until we taste them to the  
 bottom!

And until the moonlight hides itself in our shoes!

[The above is sent by the writer of an phéir, who also  
 contributes the following article on Ceapball buíde.]

## CORK GAELIC.

Ceapball buíde na n-Abhán.

Fíle b'eas Ceapball buíde na n-Abhán.  
 Bí fé lá ag dul go baile Choitín 7 buail  
 fear ar an mbótar uime dáib' ainm Tadó  
 Ruad.

C. Dia 'r Muirge óuit, a Thadó.

T. Dia 'r Muirge óuit a'r páirais, a  
 Cheapball. An fava atá do éuall a  
 Cheapball.

C. Níl aét go Cáiteas, a Thadó. An  
 fava atá do éuall féin?

T. Mhairé níl aét roir ann-ro go choir  
 an Teampuill. Berómio ag baint coirce  
 Dé Luain re cúgann, le congnam Dé. 7  
 táim ag dul roir 'feucant an breuorann  
 miochal(a) do éuinnuigad.

C. Ní veium ná zuir maíe an t-am é.  
 Tá an t-arrbar naé móir baintce iní gac aon  
 ball, 7 táio na ríi v'éir teacé a baile.

T. 1r ríoi óuit. Bíor ag caint aréir le  
 Tadó ua h'éalluigé. Bí fé v'éir teacé  
 a baile ó 'n mbláimain. Dubairt fé go  
 braca fé curá ann 7 go maib beirt no trúir  
 ann náir aiténgesodar éú, 7 zuir fíarruig  
 uime aco de uime eile cé 'rib' é an fear  
 beas buíde. Do cúgair-re fé nvearia an  
 ceir, 7 bí torac fíeasra agat marí reo:

Muir Ceapball buíde na n-Abhán;

Óeunfáinn rceannocán arí ceuorab.

Óeunfáinn cíoi mhin 7 ioilleán,

Cuirpinn meadán i scóin éiréir;

Imrim báire 7 fáirgim iall im' b'róis,(b)

Aét Dia lem' láim! ní deáirna aét  
 cmaetarí rór.

C. Ha ha! b' ríoi do Thadó an méio rin.  
 Bíonn áro-áiteam aimirie i gcomnuiré  
 agann ra' bhláimain.

T. Féuc, a Cheapball. Bíonn iongnad  
 móir oim féin cionnur deimeann rib' an  
 fíirdeacé ro. Dá gcaitinn mo éall leir,  
 ní éioctas liom aon d'án aímam do éur le  
 céile.

C. Ní marí rin atá, a Thadó, aét bíonn  
 fíirdeacé agat dá deunam gac lá veo'  
 faogal 7 gac tríat ve'n lá, dá breuorá é  
 tabairt fé nvearia 7 é éur le céile.

T. 1r fearí magaró éú, a Cheapball.  
 Míoi deimear aon blúiríe fíirdeacéa maí,  
 7 ní luza ná(c) táimz aon focal maí ar  
 mo beul go breuorad aoinne' eile fíirdeacé  
 do baint ar.

C. An fava ar ro go baile Choitín.

T. Marí veurpá leat míle.

C. Cuirpéas cáit leanna leat go mberó  
 d'án veunta agat iul a mberómio i mbaile  
 Choitín.



T. Aithú riannuirdéact! Fágaim le huadact, (d) a Chearibail, sup éuripear, tá ríce bliadain ó fóin, cum aithúin do deunam agh molaó an tSeangairíó. “Seangairíó an céoil,” ari-ra mui, 7 dá bpaiginn éiríe, ní feurpamhoul mór ríra ari.

C. An gcuirfí an geall?

T. Cuirfeao 7 fáilte, 7 ní mífíe óam. Beró oir-ra óiol.

C. Fan leat go fóil. Aét peicimír cao tá agh Eumonn óg dá deunam ann-ro éall.

T. Tá fáil aige dá deunam ari a gáiríoin, 7 ír beag an tairíbe óó ríam, mairi nuairi feoóparo na ríaleaó ríam, feurparo na gabairi gabáil tríóta. Dia ’r Muiríe óuit, a Eumoinn!

E. Dia ’r Muiríe ’r Páoríag óuit, a Thairóg! 7 óuit-rí leir, a Chearibail! an bfuil aon rgeul nuad aghair? Cao uime go bfuilí agh crioctáó do éinn, a Thairóg?

T. Táim agh crioctáó mo éinn, a Eumoinn, mairi ír olc an fáil an tairíleac úr ríam.

E. Níl leigear ari. Níl a málairíe(e) agham.

T. Ó! ríao a óuine! Ná cuiri an cuairle crioín ríá bphál! Tá an iuró úr olc a óao-tam, aét deunparó ríe an ghnó go ceann tamáil.

C. Teanam, (f) a Thairóg, go bpaigearo mo cáip leanna uair!

E. Cao ari a ríon, a Chearibail, go bfuil cáip leanna le ríagáil aghat ó Thairóg?

T. Geall. má ’r é do éoil é, do cuiri ríe liom go mberíeaoó ván ríiríeacáta deunta agham ríul a mberíomír ari aon i mbaile Choitín,—míri, nári óeim aon ván ríiríeacáta ríam, níó nac iongnad!

E. Tá eagla oim, a Chearibail, go mberí oir óiol an tairíur ro.

C. Teanam oir, má ’r eao, 7 bíóó do éurí ve’n veoó aghat.

E. B’féoirí nárí b’feairía óam ríam é. (g)

T. Ír ríoir óuit. Níl puinn mairíeara ríoir láríarí aghat.

E. Níl mear móri agh Taróg ari mo ghnó.

T. Dá mberíeaoó fáil le deunam agham,

baó óóirí liom go gcuiríinn ríarígean nó rígeac géal ann. B’feairí liom rígeótán aicinn ríeín ’ná an tairíleac ríam. Aét cao é ríeo agh Uilliam úa buacálla dá deunam le n-a ríeíríag? Cao tá oir anoir, a Uilliam? An bfuil do deuoó bairíe?

U. Níl, a Thairóg, aét tá mo éung bairíe, aghat táim agh capáó le gao do éurí uiríe.

T. Stao, ríao, a Uilliam! táiri dá éurí ríuar ari an tairíacal. Cap an gao ve éúil na cuingíe, aghat beró an gíeim ír feairí aige. Sim é! Cuiri ríaríom anoir ari.

C. Feuc, a Thairóg! nac bpaigí feucann an ríairíge moirí? Ní feaoari cia an áit ari a tairíag an long mórí úó ríoirí.

T. Ní ríarí rí ann anvé. Feuc aithú, a Chearibail! nac ríao ó ríuirí na luingíe an báó beag?

C. Ír ríao, a Thairóg, 7 ír mairí an mairíe aghan é! (h) Tá an ván crioénuiríge aghat-ra, 7 mo cáip leanna bairíe agham-ra.

T. An ari buile aarí, a Chearibail? Cao é an ván?

C. Éirí liom. Níl i bpaó ó tairíarí le hEumonn óg. “Ír olc an fáil an tairíleac úr.”

T. Dubairí, 7 ní ’l puinn ríiríeacáta ríá tairíagí.

C. Ann-ríam do lúgair ari, “Ná cuiri an cuairle crioín ríá bphál.”

T. Aghat cá bfuil an ríiríeacáta ríá méirí ríin?

C. Bíóó ríoiríe aghat. Dubairí ann-ríam le hUilliam úa buacálla, “Cap an gao ve éúil na cuingíe.” Aghat anoir beag (i) tairíarí liom-ra, “Nac ríao ó ríuirí na luingíe an báó?” Níoir tairíear ríeín ríam ván ír veiríe ’ná é. Feuc—

“Ír olc an fáil an tairíleac úr;

Ná cuiri an cuairle crioín ríá bphál;

Cap an gao ve éúil na cuingíe;

Nac ríao ó ríuirí na luingíe an báó!”

T. Darí ríao, a Chearibail, ní ’l tairíleac! Aghat ari mo beul ríeín an uile fíocal ve. Tá an geall buairíe aghat glan.

Teanaíó 7 téiréad an deoí timcioll.  
Feuc, a Chearbail. Baó dóig liom go  
maib an léim úo mo-móir ó "cúl na cuinge"  
go "ríúir na luinge."

C. Turra eug an léim rím. b' éigean  
sam-ra éú oo leanaíaint.

T. Am bapa,(k) tá agat ariú! Ní 'l don  
maí beir leat.

## NOTES.

- (a) mīoēal, more correctly meīteal, a band of reapers. The word is found in this sense in the *Seanchur mōir*, one of the oldest works in the language. It was used by an Irish-speaking witness at a Connaught assize a few years ago, and nobody in court was found able to translate it.
- (b) This seems to imply great dexterity; a doubtful boast, still I must give it as I got.
- (c) ní luža ná, a common idiom to express the second of two negatives: níor labair Seagán úrú. ní luža ná eir ré tor úe. John did not speak a syllable, no less than he put a move from him (= neither did he move); níor labair leir, agur ní luža ná labair reirpan liom-ra, I did not speak to him, no more did he speak to me.
- (d) Féagam le huáac "I leave by will," i.e. I solemnly declare.
- (e) a málaire "its exchange," i.e., anything instead of it.
- (f) Teanam come (thou) along! teanaíó come (ye), along! Teanaímir, let us come along; teanam opt (= tarat?) come away! teanaíó opairb (= tarairb?) come (ye) away! teanaímir opairn (= éairairn?) let us come away.
- (g) "Perhaps it never was better for me." b' féoir nárú' féairra óam ruo a óeunpáinn has the same meaning. Féairra=fearr in Munster before óam, óuir, &c. So feana-bean, ana-éuro, for fean-bean, an-éuro.
- (h) "It was a good beauty at you," it well became you; in English idiom, "you were equal to the occasion."
- (i) anoir beag just now. "Óé luam reo gab éairairn" last Monday. An é an luan beag ro? Is it this very last Monday.
- (k) ambapa, an interjection, perhaps for am bairtead, by my baptism.

In *var* fíad we have a survival of the old word *fíad*, gen. -óac=God.

## TRANSLATION.

## CARROLL BUIDHE OF THE SONGS.

Carroll Buidhe of the songs was a poet. He was one day going to Ballycotton, and he met a man named Foxy Tim:

C. God and Mary with you, Tim.

T. God and Mary and Patrick with you, Carroll. How far is your journey, Carroll?

C. Only to the Caiteach, Tim. How far is your own journey?

T. Wisha, only eastwards here to the church cross. We will be cutting down corn on Monday next, with the help of God, and I am going east to see could I collect a body of reapers.

C. I think it is a good time. The corn is cut down everywhere, and the men are after coming home.

T. 'Tis true for you. I was speaking last night to Tim Healy. He was after coming home from Blarney. He said he saw you there, and that there were two or three there, who did not know you, and that one of them asked another "who was the yellow little man." You perceived the question, and you had the first of the answer in this way:—

"I am yellow Carroll of the songs;  
I could play a piece of music on harp-strings;  
I could make a fine-comb and a riddle;  
I could put a fibre in the bottom of a sieve.  
I play a goal, and tighten a thong in my shoe.  
But, God bless my hand! I have made as yet but one sieve."

C. That, ha, ha, was true for Tim. We do always have great fun at Blarney.

T. Look here, Carroll, there is always great wonder on myself how ye make this poetry. If I were to wear out my sense with it, I could not put one together.

C. Not so, Tim, but you are making poetry every day of your life, and every hour of the day, if you could perceive it, and place it together.

T. You are a funny man, Carroll; I did not make one bit of poetry ever, and neither did any word ever come out of my mouth that any other person could take poetry out of it.

C. How far is it from here to Ballycotton?

T. As you would say half a mile.

C. I'll bet you a quart of beer that you will have a óan made before we shall be at Ballycotton.

T. Arra, nonsense! I confess, Carroll, that I tried, there are twenty years since, to compose a song in praise of Shanagarry—"Shanagarry of the music," said I, and if I got Ireland I could not go further on it.

C. Will you lay the wager?

T. I will, and welcome, and so I may, you will have to pay.

C. Wait a while. But let us see what young Ned is doing over the way.

T. He is making a hedge on his garden, and it is little good for him, for when those willows wither, the goats will be able to get through them. God and Mary with you, Ned!

N. God and Mary and Patrick with you, Tim, and with you also, Carroll. Have you any news? At what are you shaking your head, Tim?

T. I am shaking my head, Ned, because that fresh willow is a bad hedge.

N. It can't be helped, I have not any other.

T. Oh! stop, man, don't put the withered sapling into the hedge. The fresh thing is bad enough, but it will do the business for a while.

C. Come along, Tim, that I may get my quart of beer from you.

N. For what reason, Carroll, are you to get a quart of beer from Tim?

T. A bet, if you please, he has made with me, that I would have a *dán* of poetry made before we would be both in Ballycotton—I that never made a *dán* of poetry, and no wonder!

N. I am afraid, Carroll, that you will have to pay this turn.

C. Come along, if it is, and have your share of the drink.

N. Perhaps it may be as well for me (perhaps it was never better for me).

T. It is true for you. There is not much between hands with you.

N. Tim has not a great estimate on my work.

T. If I had a hedge to make, I think I would put black thorn or white thorn into it. I should even prefer a bush of furze to that willow. But what is this William Buckley is doing with his team of horses? What is the matter with you now, William? Is your plough broken?

W. No, Tim, but my whippetree is broken, and I am trying to put a gad upon it.

T. Stop! stop! William, you are putting it on the wrong way. Twist the gad off the end (pole) of the whippetree, and it will have the best grip. There! put a knot on it now."

C. Look, Tim, does not the sea look beautiful to-day. I don't know whence came that ship yonder.

T. She was not there yesterday. See, aroo, Carroll, is not the boat far from the stern of the ship?

C. It is, Tim, and well it has become you, the *dán* is finished by you, and my quart of beer won by me.

T. Is it mad you are, Carroll—what *dán*?

C. Listen to me. There is not long since you said to young Ned: "A bad hedge is the green willow."

T. I said so, and there is not much poetry in the willow.

C. Then you shouted at him: "Don't put the withered sapling in the hedge."

T. And where is the poetry in that much.

C. Have patience. You then said to William Buckley, "Twist the gad over the end of the whippetree," and just now you said to me, "How far the boat is from the stern of the ship." I myself never made a better *dán* than it. Look—(he quotes the lines again).

T. By the deer! Carroll, there are no bounds to you. And it was out of my own mouth every word of it come. You have won the bet clean. Come ye along and let the drink go round. Look here, Carroll, I should think that jump was rather big from the end of the whippetree of the stern of the ship.

C. It was you that gave that jump. It was necessary for me to follow you.

T. *Amboss!* you have scored again. There is no use in being at you.

### A NEW GAELIC BOOK.

Coir fáilte re rēp ro rēil—p. 240.

*Reliquiæ Celtica*, vol. ii.—The second and concluding volume of Dr. Cameron's unpublished papers is a volume of absorbing interest for all students of Gaelic literature. Like the first, it is edited by Mr. MacBain and the Rev. Mr. Kennedy, and forms a large and beautifully printed volume of 650 pages. The price is not indicated. Even our own large MSS. collections in Dublin have not, to my mind, such an attraction as the few but precious fragments—for many of them are very small—which are preserved in the MS. department of the Advocates' Library in Edinburgh. Dr. Cameron transcribed much of the Gaelic there preserved, and his transcriptions are here published in full. Thus, the Argyllshire Turner MS. xiv. is given in pages 310-420. (The contents are all poetical, and almost all purely Scottish, except the fine *cumha nam brathar* (page 333), and some good Cuchullin fragments, and some proverbial philosophy). Pages 420-474 contain a version from same library of the "Sons of Usna," already published in the *Irish Texts*. But by far the most valuable part is that (pp. 138-309)

containing the "Book of Clanranald."\* There are two books of the name, similar in the character of their contents. Both were transcribed by the hereditary historians of Clanranald, descendant of Muireadhaic Albannach, so famous in the whole Gaelic world of the 13th century. Successive members of the family have recorded clan history down to the beginning of the 18th century, and thus in pp. 148-208 we have a rich treat of what ought to be regarded as the best classical Highland Gaelic. This part of the work is of the highest historical as well as literary value. The poetic contents of the books of Clanranald are various, and far more attractive than such collections usually are. The Fernaig MS. occupies pp. 1-137; it is a faithful copy of a MS. written in a rude, phonetic fashion in 1688. Towards the end of the volume, pp. 475-523 are devoted to a collection of proverbs made by Dr. Cameron as a supplement to Nicholson's great work. Last, but by no means least, we are given a number of Cameron's lectures—literary, historical, and philological—which show that Dr. Cameron had realized the truth—that it is impossible to obtain a sure grasp of Highland Gaelic without a close acquaintance with the older Gaelic of the sister isle. The present volume is, I believe, the most valuable that has ever been published in the interests of Scottish Gaelic; it throws light on the past history of many a glen and dismantled fortress; it gives to the world some gems of Gaelic thought, and affords ample material for future work.

### THE ANCIENT IRISH DIVISION OF THE YEAR.

(Continued.)

Whilst the division of the year into two main seasons prevailed in Erin for a long time—how long we do not know—it is quite certain that the sub-division into four quarters is also of ancient date, and was known in pagan times. The fact that the Welsh have *haf* and *gauaf*—our *raib* and *gaim*—certainly points to a time when the Celts were one people, all alike dividing their year into SAM and GAM or SAMAS and GAMAS; but the fact that they have not our words for *autumn* and *spring* but others, proves as certainly that the sub-division into four seasons came later, when the Gaedhil and Cymry had separated, and had become two nations.

The Irish name for *autumn* or *harvest* is *poŋthar*, and for *spring* *earraic*. Of these names I have never met with any adequate explanation; and if anyone has rightly explained them, or anticipated what I am going to say about them, I am not aware of it. I think I can show that the words themselves bear traces of their late formation.

Of *poŋthar* different explanations have been hazarded. O'Donovan took credit for suggesting it was the same as the Greek *ὥσπερ*, fruit-time. Philologically, nothing could be wilder than this comparison; but he quotes O'Clery's Glossary as giving another origin: "*poŋthar* .i. *poŋa mīr n-gaim*," i.e., *foundation of the months of winter*. Now, whether O'Clery himself, or some older writer, is to be credited with this guess, whoever started it seems to have got nearer the truth than any one else I

\*Clanranald (in Gaelic *Clann Raghnaill*, or children of Ragnall, a Scandinavian chief). In the same way is derived the family name *MacRaghnaill*, now anglicised Magrannel, Granuell, or Crangle, and often (especially in County Longford) changed into Reynolds.



have read of, and without doubt had a faint tradition of the real meaning of the word. If he had been satisfied with giving *poēa* *gām* as the solution, without dragging in the *mīr*, he would have been still nearer the truth, but yet at a considerable distance from it. In the first place, it must be remembered that the *pām*, *pāmpeaō*, or summer-half, was reckoned from May to October inclusive; and the *gām*, *gēmpeaō*, or winter-half, from November to April inclusive. Later on, the second half of this *pāmpeaō*—including August, September and October—was called *poḡmār*. The first of August, to this day, is still considered the first day of harvest. But why was the latter half of the summer called *poḡmār*? The oldest forms of the word are *poḡmār* and *poḡamār*. Now, to me nothing is clearer than that this word *poḡamār* is only *po-gamār*, for *po-gampra*, and means simply *sub-winter*. In *pāmpeaō* and *gēmpeaō* the aspirated *o* has not been pronounced for centuries; and so the former is pronounced and sometimes written "*pāmpra*," and the latter "*gēmpe*." We have seen that *gēmpeaō* was formed from a primitive *gām* or *gem*; but from *gām* we should have expected \**gām-peaō*, as from *pām* we have *pāmpeaō*. Perhaps there was a *gām-peaō* at first which was displaced by the collateral form *gem-peaō*. If this does not sufficiently explain the *gāmpra* in \**po-gampra*, then the influence of the broad vowel in *po-*, and the *aw* of *leatan* *le leatan* would account for it. As to the difference between *poḡampra* and *poḡamār*, the transposition of a vowel in the last part of a trisyllable is an easy matter; besides we still have such double forms as *gālar* and *gālar* (disease), *iolar* and *iolar* (eagle), *reompra* and *reomar* (room), etc.

The prefix *po-* not only means *sub* (under, near, towards), but is identical with it. For it has been shown—I think by Zeuss—that *po* represents a prehistoric Celtic \**vo* or \**uo*, which was for an original \**upo*—the *p* between two vowels regularly disappearing in the Celtic dialects. This *upo* is, of course, identical with the Greek *υπό*, and this with the Latin *sub*. So that the Irish Celts who at first looked upon the harvest months as part of their summer, came also to look upon them as the 'sub-winter,' the *near* or *fore-winter*. This explanation is not only confirmed, but, to my mind, completely established by a Welsh analogy. One of the Welsh names for *autumn*—though not exactly ours, as said before—is strikingly parallel, viz., *Cynauaf*, which is clearly for *Cynt-gauaf*—first winter, from *cyntaf*, first (in compounds *cynt* and *cyn-*), and *gauaf*, winter, which loses the *g* in composition.

Dr. O'Donovan, in the essay already quoted from, speaking of the old Irish divisions of the year, says: "The fact seems to be that we cannot yet determine the season with which the pagan Irish year commenced." I do not know if O'Donovan ever gave any further consideration to the point, or altered his mind on the subject. He ridiculed Dr. Charles O'Connor for stating his belief that the old Irish year commenced with May, and that the seasons went in the order—*pāmpeaō*, *poḡmār*, *gēmpeaō*, *eappraē*; but it was chiefly because of O'Connor's forced (and, indeed, impossible) derivation of *eappraē* (spring), from "*īar-pāta*," which he rendered "last quarter." Now, though this derivation of *eappraē* will certainly not do, Dr. O'Connor had probably other evidence for his main statement; and even if it was only a surmise, it was a very shrewd one. In itself, there was nothing at all strange or irrational in thinking that the pagan Irish began not only their summer with May-day, but also their new year. The ancient Romans began their year with the first of March, and the Jews began their civil

year with *Tishri*, in autumn, somewhere about the equinox; whilst the religious year, to them more important, began with *Nisan*, about the time of the spring equinox. If the ancient Irish, who began their summer on May-day, and made it a great festival, began also their year on that day—if May-day was their new year's day—nothing would be more natural. Are there any facts to prove it?

Dr. Charles O'Connor certainly did not give any convincing argument on the subject. Mr. David Comyn, in his edition of the *Macgnimartha Finn*, has also hazarded the statement that May-day was the Old Irish "*Jour de l'An*," but he gives no evidence. Now, whatever other facts or presumptions may exist in favour of this view—and I dare say there are many—I will bring forward here two bits of evidence which seem to indicate that the ancient Irish year began on May-day; but which seem to have been strangely overlooked.

The first is the well-known quotation from Cormac's Glossary on the explanation of *bealtaine*, the Irish name for May-day—a quotation of which hitherto we do not seem to have made the most. It is as follows:—"*bealtaine* i. *billtēne* i. *tēne* *bil* i. *tēne* *poimneē* i. *oá* *tenro* *poimneē* *vo* *gnicir* *na* *opraoe* *con* *tincet* *laib* *mópaib* *poipra* *combercír* *na* *ceipra* *eappraē* *ar* *teomannaib* *ceēa* *bliaona*," i.e., *Bealtaine*=*billtēne*=*tēne* *bil*=*fire of luck*, i.e., *two fires of luck the druids used to make* [on May-day], *with great incantations pronounced over them, and they used to drive the cattle between them against the plagues of the year*. The cattle then were driven between the two fires as a safeguard against the plagues of the year. What year? Evidently the ensuing year—the coming year. Neither was it for three months, nor six months; there was only one *Lá bealtaine* in the whole year, and on this day cattle were driven between two fires as a safeguard against all the plagues of the ensuing twelve months. If this is not conclusive, it at least proves that for some purposes *Lá bealtaine* was considered the opening day of a new year.\*

\* *bealtaine*. I believe the explanation of this word, given above from Cormac's Glossary, is substantially the true one. '*Baal-tine*,' or *the fire of Baal*, will have to be given up. There is no good authority to prove that any god, *Bél* or *Baal*, was ever worshipped in ancient Ireland. The oldest form of the name is *bel-tene*, or *bel-tine*; the *e* in the first syllable is short, and there is generally only one *L*. The first word, however, is not any adjective meaning *good*; but more probably a form of *bal*=*luck*, now *baile*, doubtless allied to the English *weal*, Lat. *val* in *valor*, Gr. *βελ* in *βελτιον*, &c. *bel-tene*, now *bealtaine*, is therefore the "luck fire," and *Lá bealtaine*=the day of the luck-fire. Many words have double forms, especially in composition, as *ban*, *ben* (woman); *oas*, *oeg* (good); *gām*, *gem* (winter), &c. As for the May-day fires, Dr. O'Donovan himself witnessed them in County Dublin in his own time, and they are still kindled in the Highlands, and for the same old superstitious purposes.

The next piece of evidence I have to offer is in connection with *eappraē*, the Irish name for *spring*; a word which I have put first at the head of this paper, but which I deal with last. All the explanations I have as yet seen or heard of this word are unsatisfactory. Hitherto classical analogies have been the only ones sought for. The Greek *εἰς*, *εἰς*, *ἦρ*, *spring*, has been very tempting, and too many have lightly followed O'Donovan in making this equation. Cormac's Glossary connected *eappraē* with the Latin *vēr*, *spring*. No doubt the Greek *ἦρ* and the Latin *vēr* are identical; the former was probably *ἦρ* at

first, till it lost the digamma. But when roots which began with the digamma in Greek are common to Latin and Irish, in the former of these they begin with *r*, and in the latter with *p*. Such are *olivos* (for *porvos*), Latin *vinum*, O. Ir. *fin* (now *fin*), Eng. wine; *elkoss*, Doric *elkari*, Latin *viginti*, Ir. *píce*; Eng. twenty; *olra*, Lat. *vidi*, O. I. *pécar* (now *féacar*), Eng. wit, wot. If the Irish for *spring* were the same as the Greek and Latin, it should therefore be “*pép*,” but it was neither *pép* nor *pépac*, it was *éppac* (now *éappac*), with never a sign of an *p*. The real Irish analogue of *ῥῥ* and *ver* is *pép* (now *peup*, *grass*), which most probably was the original meaning of the classical words—the bright new grass being one of the most striking signs of spring. Another flaw in the comparison of *éppac* with *ῥῥ* and *ver* is that the Irish word has a double *p*; whilst there is but one in the classical words, and the ending of *éppac* is left quite unaccounted for.

But whilst the Aryan tongues have, of course, many words in common, there are also differences. It does not follow that every Irish word must have a classical analogy, or, at least, it does not follow that such analogies must have the same meaning. *Sam*, as we have seen, has such analogies, but *pam* has not; the Greek for summer, *thépos*, and the Latin *æstas*, show no connection with our word, nor with each other. Another explanation of *éappac* was offered by the late Canon Bourke in one of his numerous speculations. He suggested the Irish word *éipge*, to rise, as the root of *éappac*. This has the analogy of the English *spring* (noun and verb) in its favour; but though there are infinitives and verbals in Irish ending in *-ac*, as *glaoac*, *ceannac*, etc., the infinitive of the Irish for *rise* never ended in *-ac*; it was *éipge* (now *éipge*) for *éip-pige*, with long *e* and one *p*; whilst *éppac* has two *r*'s and a short *e*.

If May began the year, then the spring season—February, March, April—formed the end of the year. What if *éappac* should mean the end? This, I believe, is the true explanation—a natural, unforced, Irish explanation, satisfactory in itself, and giving further proof that the Irish pagan year began with May. I consider *épp-ac*, then, a plain derivative of *épp*, an end or conclusion; later, *éapp*. The simple word *éapp*, which has well-known Teutonic analogies, is, I think, obsolete,\* now in Ireland; but it is found in some late writers. In a poem written about 1660, by O'Clery (one of the IV. MM.), and given in O'Curry's *MS. Materials* (p. 564), the second half of the 12th stanza runs:—

“*maic leam náir légoaig uo éail*  
“*'S gup ároaig éapp uom anail.*”

That is: “*Glad am I thy fame has not diminished, and that my last breath (lit. end of my breath) has extolled it.*” And in another poem by the same writer, and quoted in the same work (p. 569), occur the lines:—

“*Óena an t-méneacáó olige*  
“*O éup go h-éapp é' aimpire.*”

That is: “*Make thou all due criticism of thy life from beginning to end.*” Dr. O'Brien, in his *Irish Dictionary* (1760), gives *éapp*, with a couple of phrases to illustrate it: “*uime a n-éapp a aoire*,” i. a man at the end of his life, in the decline of his years; “*a n-éapp na tíre*,” i. in the end of the country. Examples of *épp* from ancient

\* Not quite obsolete; it is yet used in some parts of S. W. Munster, and one phrase, which includes the word [in the form *ioyp*] *ó ioyp læ go lá*, has been already printed in this Journal.—E. O'G.

writers are still more common; but I need not give more here.

Why *éappac* and not *éapp*? In many nouns the Irish suffix *-ac* forms *augmentatives*. Thus, from *top* we have *topac*, beginning, (the exact counterpart of *éappac*); from *tul*, *tulaé* (hill); from *ceap*, *ceapac* (plot of ground); from *bpac*, *bpacac* (a flag); etc. So *éappac* from *éapp*: whilst *éapp* would mean an exact restricted end, *éappac* would mean a fuller, more extended end.

“But end of what?” it may be asked. *Éappac* with this meaning would be merely a relative word, and how could it come to have an absolute and definite meaning of itself? Well, nothing is commoner in Irish—and, indeed, in other languages too—than for a merely relative term to acquire after a time, generally by abbreviation, an absolute sense. So now we use *uacéap* (cream) for *uacéap bainne* (upper milk). *ínro*, shrovetide. Welsh *Ynyd*, for *Initium Quadragesimæ*—if it is not for *Initium jejunii*, etc., etc. Perhaps *éappac* at first was for *éappac* in *Sam*, end of winter—for our Irish spring has a repute for chilliness as many of our native proverbs testify. I believe, however, that what was meant was *éappac na bliadna* = the year's end, and I am inclined to think that this expression—“*éappac na bliadna*”—so often met with in the Annals and other writings, though, no doubt, in Christian times it was used in the sense of “the spring of the year,” meant at first “the end of the year; but that when the new mode of reckoning was introduced with Christianity, the old name *éappac* was still retained for the season, whilst in its original and true sense, its place was taken by such words as *roipéann*, *seiréac*, *uacéap*, etc. This mode of naming a season is, moreover, quite agreeable to our Irish custom; witness *ínro*, already given, and the well-known popular way of naming the months ‘first-month-of-spring,’ ‘mid-month-of-spring,’ ‘end-month-of-spring,’ etc.

I have come to the conclusion then that Dr. Charles O'Connor arrived at with regard to the year and its seasons—that May began the year, that the seasons in their order were *pámapó*, *roghmar*, *seiréac*, *éappac*, that *éappac* was the last of the seasons, and the end of the year. I have come to this conclusion, however, more easily, more directly, and, I hope, more reasonably than Dr. O'Connor. Yet, my object in this paper was not so much archæological as etymological. Irish etymology is as yet almost an unbroken field—I mean real, modern, scientific etymology—but, perhaps, the slight excursion I have here made, will give some idea of the important bearing the subject may have on many points of Irish history and archæology.

Tomár O'Flannaoile.

## NOTES AND QUERIES.

(15) (See N. and Q. 2) Mr. Finian Lynch states that in Kerry *aig* an *noorup*, *aig* an *oobap*, *ap* an *oéip* are always said, eclipsis being always practised in such cases.

(16) (See N. and Q. 4) A passage in O'Begley's or MacCurtin's Dictionary, *s.v.* live, would go to show that the Western phrase (in-on) = in *innme*. “That ship is so old, she can't live long at sea. *acá an long úo coirpéan aḡar roin, naé fáoa bíar pí annmhe na mapá oḡulang.*” We have here exactly the same sense as in the Western (in-on) and the Donegal *innm*. Again, in Luke, V. 7, “*aḡar tónḡsaoar 7 oo líonaoar an oá*



luing, ionnur go nabaosar a ninnhe a mbáirte," and they came and filled the two ships, so that they were about to sink (on the point of sinking, or "fit" to sink). This latter sense agree exactly with the use of the phrase of the Leitrim man, quoted in the *Journal*, Vol. IV., p. 69. The above are both good authorities, and spell the phrase exactly in the same way. I have not the slightest doubt that in *ninnhe* is the correct spelling of the Connaught (in-on').—J. H. LLOYD.

(17) (See N. and Q. 11) *Ceirim* may be for *ceirim*, older, *ceirim*. Thus, *ceirim*, *ceirim*, *ceirim*, *ceirim*, *ceirim*. We see similar instances of transposition in *beim*, *bheir*; *ceilt*, *cleit*; *meilt*, *bleit*; *veape*, *opeac*.—*Tomáir O'Flannaoir*.

(18) (See N. and Q. 8) The Waterford *opae* may be for *opæn*, *opæon*, a thorn (found in *opæonán*, better *opægean* and *opægeanán*, used=a. particle, a bit). Compare the Northern *scolp* *oe* *peulais* (not) a particle of news. *Scolp*=splinter, prickle, as well as a scollop for thatching. Compare also the Munster *poinn apáin*, a mite of bread, no bread, from the Norman-French *point*, as I had the pleasure of pointing out to Dr. Hyde, in his "Love Songs of Connaught." If I am right, then we should write *opæ* *peúil*. For the disappearance of final *n*, compare the numerals *peac*, *oét*, *naoi*, *veic*; words like *peapra*, etc.; and in popular usage the article (*ir* *maic* *a'* *peul*) before many consonants.—*T. O'P.*

(19) (See N. and Q. 7) *nár éipúir* *an* *τ-εραφóρ* *leat*. If this is used in the sense of "Confusion to you," it is obviously a curse, and cannot be the equivalent of "May you escape the gauger," which surely must be a good wish in Ireland. I do not think we have *excise* here. I thought first it might be *exercise* in the sense of *feat*, *trick* or *deed*—"May the deed or trick not rise with you," i.e., "not succeed with you"—but I am most inclined to believe that, in spite of the strange spelling, "*εραφóρ*" is only an Irish form of *success*, with the initial *s* lost after the article. If this be the word, a more analogical spelling would be *rocpaóar* or *rocpaor*; and "*nar éipúir an τ-rocpaóar leat*" would mean, *May success not rise with you, or attend you*, another form of the familiar *opóc-paé opc*! The article would be used after the Irish analogy; cf. "*So paib an τ-áé opc*!"—May you have (the) luck! The initial *r* would disappear in pronunciation after the analogy of feminines like *an τ-pláinte*, *health*; *an τ-foirne*, *freedom*, 7c. The word cannot date to early Christian times, like a good many classical words, or we should not have the *s* sound of the *c* in *cess*. It may be Norman-French, like *abanteur* (luck)=*aventure*; *bantáirce* (profit)=*vanage* (for *avantage*), 7c., dating from a time when as yet the final *s* in *success* was pronounced; but most likely it is very modern, and a direct loan from the English *success*. Seeing that we have so many pure Irish words for the same thing, the loan is, of course, quite unnecessary.—*T. O'P.*

## FOLK-LORE OF CONNAUGHT.

DOMINALL OUB AGUS BRASÁN MÓR  
LOCA-RÍ.

### II.

Níorb fáda sup forsgail sofar an  
treompia, 7 támic rean-áilleac spánra

irteaó, 7 ór cionn tírí pícró cat 'na diaó.  
Tairmaing Domínall a éloróeam, 7 buail pé  
í ran gcláir euroain, 7 eus pé go talam í.  
Annpin, léim na cuir aip, 7 bí riao gá  
rghiobaó go paib laeac póla 'na éimóeall.  
Óeipúg an áilleac go taparó, 7 bí rí ag  
teaó le buille pláite an báir a éabairt  
vó, sup buail an bmasán móir í roir an vó  
ríul le cporóe an cuir móirí óuib, 7 cuir rí  
maib í meafg na gcat. Rinne Domínall  
obair gairi ve na cuir—maibúg pé an  
τ-iomlán vóibéa (=vóib).

"Tabair dom vo lám," aip an bmasán  
móir, "ir tú an gairgíreac ir feari in  
Éirunn. Ní beró eapburó don mó opc éom  
fada a' beróear tú beo. Tá eolur agam  
ar áit a bfuil cipoe óir buíre, 7 ní veacair  
óuit é fágbáil. Tá cairleán móir, maireac  
í oitir an Talam baim, 7 tig leat vo bean  
7 cingíon a éabairt leat a éomuróe ann."  
"So paib maic agat," aip Domínall, "áé  
b' feari liom beir 'mo éomuróe in Éirunn,  
mo tírí óúéair. ná in don tír eile raoir  
ngreim, 7 má fágan tú 'ran mbaile mé  
beróeac ráiburóeac."

(To be continued.)

All back numbers of the Journal are for sale, price 6d. each, except No. 4. Only a few copies of 48 and 49 remain on hands.

## THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents. a month).

The *Irish Echo*—3 La Grange-street, Boston (ten cents. a year).

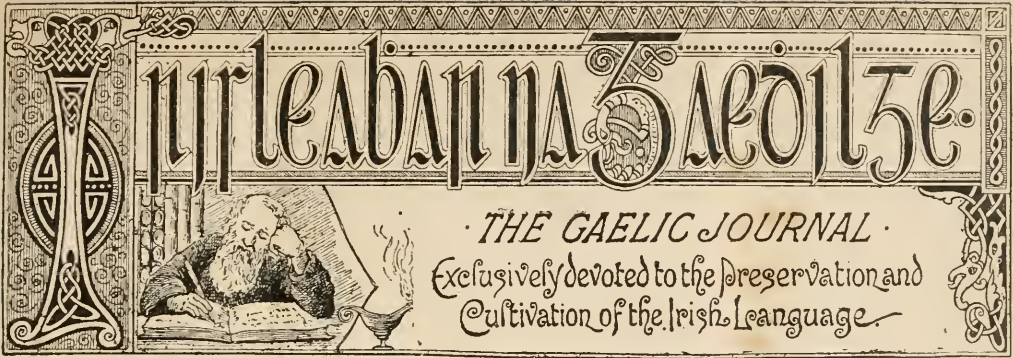
The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

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Publications containing an Irish column—*Tuam News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, Inverness *Northern Chronicle*.

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### TO OUR READERS.

Owing to a slight indisposition, Father O'Growney has been obliged to transfer, for a short time, the management of this Journal to some friends in the Gaelic League. Until further notice *all* communications should be addressed to Mr. J. H. Lloyd, Gaelic League, 4 College Green, Dublin. Postal Orders can be made payable to Father O'Growney, or to the publisher, Joseph Dollard.

Those who wish to procure single copies of the Journal, and back numbers, can have them from any of the Dublin booksellers. No such orders should be sent to Father O'Growney until further notice.

We would ask our subscribers, as their subscriptions fall due, to renew them without delay, as the Journal is altogether dependent on their subscriptions.

The Gaelic classes of Providence, U.S.A., still continues to give proofs of the wonderful energy of its members.

The Ancient Order of Hibernians has voted the sum of £10,000 to establish a Celtic Professorship at the Catholic University of Washington. Dr. Shahan, of the University, addressed the last Convention of the Order, and in the name of the University accepted their munificent donation.

For many years the Royal Irish Academy has been preparing the materials for a great Irish dictionary, arranged according to philological principles. Most of the materials are now collected, and they have now to be arranged and classified. The Academy has issued an advertisement inviting two gentlemen, trained in philology, to assist in editing the dictionary. It is to be hoped that Irishmen will be given a preference.

The Royal Irish Academy has recently published (1) Father Hogan's lectures on the Latin Lives of Saints, and their connection with the Irish Lives; (2) Dr. Browne's monograph on Inisboffin. Father Hogan is continuing his lectures on certain passages in *Leabair na h-uirne*. On June 11th, Mr. John MacNeill, of the Gaelic League, read a paper on Middle Irish poems connected with the "Battle of Mucrama."

Pearls, of considerable value, have been found recently in the Shrule, Co. Tyrone.

Articles in warm recommendation of the *Gaelic Journal* have appeared in many Irish papers, and in *Folk-lore*, *United Canada*, *Siam Free Press* (edited by an Irishman), *Montreal True Witness*.

I am very thankful to those who have interested themselves in having the *Journal* sold by booksellers and newsgents of their acquaintance. This is the only means of introducing the reading of Irish to people generally. The *Journal* is now sold thus in Dublin, Derry, Belfast, Cork, Tuam, Clatemorris, Carrick-on-Suir.

The only Gaelic weekly paper published is *Mac Talla*, and it cannot be recommended too warmly. The great object of everyone now studying Gaelic is to preserve and record every word and phrase of the Gaelic speech, and in this work *Mac Talla* necessarily plays a large part, as it publishes eight pages of popular Gaelic every week.

### THE INTERMEDIATE EXAMINATION PAPERS.

Senior Grade—(1) For *monán* read *monnán*. The word is, of course, derived from *meann*. (2) For *uorta* read *uorta*; here the very termination which is the characteristic of the verbal noun is omitted. (3) The examiner does not seem to know what is the preposition for "in." (4) What influence has the negative particle upon the *mood* of the verb!

Middle and Junior Grade—The papers are fair enough. It might be said that the Protestant version of the Scripture is not a fair test to give to ordinary Irish boys for translation at sight. Some inconsistencies of spelling may be noticed; as, *coirreá* and *coirreáige*; *ṛṛṛṛṛṛ* and *ṛṛṛṛṛṛ*.

Junior Grade—The questions in grammar are more difficult than the questions in the higher grades. Question 5 rests on a groundless assumption. In the second piece for translation at sight, the first line (*ṛṛṛṛṛṛ*) has no meaning, and, therefore, could not be translated.

On the whole, I must say the papers are badly graded as to difficulty, and the selection of badly-spelled extracts and words has made answering a matter largely of guess-work.

e. o's.

## EASY LESSONS IN IRISH.

(Continued.)

### EXERCISE XXVIII.

#### C BROAD (CONTINUED).

##### § 184. WORDS.

|                                |                                 |
|--------------------------------|---------------------------------|
| <i>cú</i> (koo), greyhound     | <i>púnt</i> (poonth), a pound   |
| * <i>bṛeac</i> (braK), a trout | <i>ṛac</i> (sok), a sack        |
| * <i>cearc</i> (karK), a hen   | * <i>rearc</i> (sharK), love    |
| <i>ḡlac</i> (glok), take       | <i>ṛioc</i> (shiK, sūhk), frost |
| <i>mac</i> (mok), a son        | <i>ṛṛṛṛṛṛ</i> (spor'-aun), a    |
| <i>muc</i> (muk), a pig        | purse                           |

§ 185. *Atá ṛac coirce aḡur ṛac eoṛna inṛ an ṛṛṛṛṛṛ anoir. Cuiṛ an ṛac tṛiom aṛ an uṛláṛi; cuiṛ an ṛac eile aṛ an aṛal. Atá Nóṛia aḡur an mac óḡ aḡ uol uol' n oileán úṛi. Atá bṛeac deaṛ inṛ an tobaṛi. Atá cearc inṛ an ṛṛṛṛṛṛ, aḡ an ṛac coirce. Ná ḡlac an ṛḡillnḡ ó úna, níl ṛḡillnḡ eile aice anoir, aḡur atá ṛḡillnḡ aḡat. Atá muc inṛ an leuna. Atá ṛṛṛṛṛṛ deaṛ aḡ deaḡaṛi. ḡlac an púnt uam, aḡur cuiṛ an ṛḡillnḡ inṛ an mála.*

§ 186. There is a pound in the purse. I have not a purse, I have a new shilling. There is a shilling on the floor. Open the door, there is a hen in the barn. James has a fresh trout. There is frost on the road—the day is cold and healthy. Do not take a shilling from Niall, he has not another shilling now. Niall has a new shilling and Conn has another shilling. There is a greyhound at the door. I have not the purse, the purse is lost. The purse is not lost, the purse is on the floor. Do not lose the pound.

\* Pronounce the c as if followed by *ō*: *bra'-k(ō)*, *kar-k(ō)*, *shar-k(ō)*.

### EXERCISE XXIX.

#### C SLENDER.

§ 187. As before stated, the ordinary letter k will, in most cases, represent to the ordinary reader the correct sound of c slender. This, however, is not true when the c is followed immediately by l, r or n. In English the combinations cl, cr, as in clear, cream, are always pronounced with our K sound, or broad sound of c, so that when in Irish these combinations are followed by a slender vowel, we must use the symbol *k* to caution the student that the c is to have its slender sound. It is not difficult to pronounce c slender before l, r or n, but the sound is unknown in English, and we shall endeavour to teach it to our students by means of a little device:—

#### § 188. EXAMPLES.

| The word     | Key word    | is pronounced almost |
|--------------|-------------|----------------------|
| <i>cleaṛ</i> | <i>kḡas</i> | <i>kil-as'</i>       |
| <i>cṛuor</i> | <i>kṛis</i> | <i>kir-is'</i>       |
| <i>cneaṛ</i> | <i>kṇas</i> | <i>kin-as'</i>       |
| <i>cṛero</i> | <i>kred</i> | <i>kir-ed'</i>       |

If the first syllable of the words in the last column be pronounced very short, and the stress be laid on the last syllable, the student will have a very good pronunciation of the words in question.

#### § 189. WORDS.

|  |   |
|--|---|
| * <i>binn</i> (bin), sweet (of sound)                          | <i>cṛuor</i> ( <i>kṛis</i> , <i>kir-is'</i> ), belt |
| <i>ceol</i> ( <i>kōl</i> , <i>k-yōl</i> ), music               | <i>ṛiōn</i> ( <i>feer</i> ), true                   |
| <i>ciall</i> ( <i>kee'-āl</i> ), sense                         | <i>lároṛi</i> ( <i>laud'-ēr</i> ), strong,          |
| <i>cionnup</i> ( <i>kiN'-as</i> ), how?                        | <i>ná</i> ( <i>Nau</i> ), nor                       |
| <i>cṛé</i> ( <i>kṛae</i> , <i>kir-ae</i> ), clay               | <i>nó</i> ( <i>Nō</i> ), or                         |
| <i>cṛero</i> ( <i>kred</i> ), believe                          | <i>ṛáṛic</i> ( <i>paurk</i> ), a pasture            |
| <i>cṛiona</i> ( <i>kreen'-a</i> , <i>kir-een'-a</i> ), prudent | field†  |

§ 190. *Cionnup atá tú? How are you? ḡo lároṛi, strongly. Cionnup 'tá tú is oftener heard, and the older form, cannup 'táoi? (koN'-ās thee) is yet spoken in Munster. ḡort, a tillage field; ṛáṛic, a pasture field.*

§ 191. *Atá ciall aḡ Nóṛia. Níl ciall aḡ úna, níl ṛi cṛiona. Níl an ceol binn, atá an ṛonn eile binn. 'Dia uirt, a úna, cionnup atá tú? Atá mé ḡo lároṛi, cionnup atá Nóṛia, aḡur an mac? Atá cōta úṛi aḡur cṛuor úṛi aṛ an mac anoir. Níl an cṛuor ṛaḡa ḡo leoṛi. Ná cṛero an ṛḡeul-níl an ṛḡeul ṛiōṛi. Níl an mac óḡ lároṛi, atá ṛé tinn, aḡur níl ciall aḡe ṛóṛ. Atá ḡort móṛi aḡam, níl ṛáṛic aḡam; atá bó aḡam, atá ṛi aṛ an ṛiō.*

§ 192. Prudent Nora. Conn has a belt. Do not believe the story. Do not put clay on the road. A horse has not sense, a man (*uine*) has sense. The other man (*uine*) has not sense. Nora and Una are prudent

\* Munster (*been*). † The *pc* are sounded like *rk* in *irki*, not like *rk* in *work*.

they have sense, they are not young now. How are they now? They are well and healthy—they are not sick. Believe the true story. The man got a belt at the shop, the belt is cheap. Conn has a big strong boat. I have not a boat, weak or strong. How are you? Good-bye. A cow is on the road, she has no grass on the road now, the road is dry.

|          |                 |          |         |         |
|----------|-----------------|----------|---------|---------|
| <i>l</i> | is sounded like | <i>l</i> | in      | valiant |
| <i>n</i> | "               | "        | "       | moon    |
| <i>N</i> | thick sound     | not in   | English |         |
| <i>n</i> | "               | "        | "       | new     |
| <i>K</i> | "               | "        | "       | looking |
| <i>k</i> | "               | "        | "       | liking  |

## EXERCISE XXX.

## SOUND OF ʒ.

§ 193. What we have said of the sound of *c* may be repeated with few changes, in speaking of the sound of ʒ. It is never soft like the English *g* in gem. As a rule, its sound can be well represented by ordinary *g*; as ʒoirt (gürth), a field; ʒé (gae), a goose.

§ 194. To the phonetic key we may now add:—

*G* is sounded like *g* in begun.

*g* " " *g* " begin.

And, as to the sounds of the Irish letter ʒ:—

ʒ broad sound like *G*

ʒ slender " " *g*

§ 195. The two pronunciations of the English word "guide," as we hear them in Ireland, are examples of the two sounds of the Irish ʒ. As a rule, we hear the word pronounced with *g* slender ʒ, as *g*-yide or, in our phonetic system (geid). Some persons, however, pronounce the *g* as *g* in "going."

## § 196. EXAMPLES.

## ʒ BROAD.

| The word | sounds like | in English | or, like keyword |
|----------|-------------|------------|------------------|
| ʒaoi     | -gy         | boggy      | (Gee)            |
| ʒoir     | -er         | auger      | (Ger)            |

## ʒ SLENDER.

|      |     |        |       |
|------|-----|--------|-------|
| ʒí   | -gy | peggy  | (gee) |
| ʒeip | -er | bigger | (ger) |

## § 197. WORDS.

|                                      |                                      |
|--------------------------------------|--------------------------------------|
| coróin (kür-ön'), a crown, ʒs.       | *iarʒ (ee'-asG), a fish.             |
| ʒoile (Gel'-ë), appetite             | iarʒaíre (ee'-asG-er-e), a fisherman |
| *ʒuirt (Girt), salty                 | ʒalann (sol'-aN), salt               |
| *ʒuirtín (Girt'-een), a little field | *ʒeagal (shaG'-al), rye              |

§ 198. *Atá coirce, eoina, aʒur ʒeagal iní an ʒuibóól. Níl ʒeagal aʒ-ʒár aí an ʒóó. Atá Conn tinn, níl ʒoile aʒe anoir. Níl coróin iní an ʒpaian anoir. Níl bʒeac úí aʒ an iarʒaíre; atá bʒeac ʒuirt iní an ʒopa. Atá iarʒ móí aí an uílaí. Cuí an ʒeagal iní an ʒuibóól. Níl an ʒeagal ʒlar; atá an coirce aʒur an eoina ʒlar.*

§ 199. The fisherman has a new boat. Fresh fish and salt fish. Do not put salt on the fish. I have not a pasture-field (páirc). I have a little tillage-field (ʒuirtín). There are a pound, a crown, and a shilling in the purse. There is a hen in the barley, and another hen in the rye. Nora has a young sheep, and a big heavy lamb. Niall has no appetite, he is not strong yet. Put salt on the road, there is grass growing on the road now. Put a fresh fish in the bag, and put the bag on the floor.

## EXERCISE XXXI.

## § 200.

## ʒ SLENDER.

In English words beginning with *gl*, *gr*, the *g* is always given the broad *G* sound. In Irish words commencing with ʒl, ʒn, ʒí, we must not forget to pronounce slender *ʒ* properly. Thus:—

|                   | Key word                |
|-------------------|-------------------------|
| † ʒleann is pron. | gil-aN' or (glaN)       |
| † ʒneann " "      | gir-aN' " (graN)        |
| † ʒuinn " "       | gir-in' " (grin)        |
| ʒné " "           | gin-ae' " (gnae)        |
| ʒuan " "          | gir-ee'-an " (gree'-an) |

## § 201.

## EXAMPLES.

|                         |                         |
|-------------------------|-------------------------|
| ʒleann, a glen, valley. | ʒneann, fun.            |
| ʒuan, the sun.          | ʒuinn, funny, pleasant. |

§ 202. *Atá an ʒleann ʒlar. ʒuan aʒur ʒolar. Atá an ʒolar ʒeal. Atá Miall aʒur aʒ aʒ an ʒoiaí, aʒur atá ʒneann móí aca anoir. Atá aʒ aʒ ʒul ʒo Cill-ʒaia, aʒur ʒeapí ʒuinn leip. Atá ʒolar iní an ʒobaí.*

\* Almost like (gurt, gurteen, ee'-üs-g, sheg'-al).

† Munster glouN, grouN, green.



§ 203. There is a green valley in Ireland. A strong sun, a hot day. There is fun in Ireland yet. A pleasant young fisherman. A fisherman got a crown on the ground.

## EXERCISE XXXII.

§ 204

SOUND OF *r*.

We have already said that *r*, when broad, is sounded like English *s*, and when slender, like *sh*. To this rule there are some exceptions.

When followed by the labials *b*, *m*, *p*, or by *u*, *r* slender is pronounced like *s* in English.

*r*mig (smig), the chin. *r*péir (spaer) the sky.  
*r*peal (spal), a scythe. *r*puan (sree'-an), a bridle.

§ 205. The same is true of *r* preceded by *n*  
*beul* (bael), the mouth.  
*Seoirpe* (shrósa), George.  
*tuirpe* (thir'sa), weariness.  
*peult* (raeLih), a star.

§ 206. *Cuir* an *r*peal *in* an *r*gioból.  
*atá* *Seoirpe* *as* *uile* *roir* *do'n* *leuna*, *asur*  
*atá* *r*peal *ai*ge. *Ná* *cuir* *r*puan *ar* an *aral*.  
*atá* *peult* *móir* *geal* *in* an *r*péir.

§ 207. The scythe is sharp. The scythe is crooked. Put a bridle on the mare. Mouth, foot, chin, knee. There is not a star in the sky now. The sky is not bright.

*n* is sounded like *n* in noon  
*N* thick sound not in English  
*n* " " *n* " new  
*K* " " *k* " looking  
*k* " " *k* " liking

## EXERCISE XXXIII.

§ 208. SOUNDS OF *b*, *f*, *m*, *p*, BEFORE CERTAIN VOWEL SOUNDS.

Before the digraphs beginning with a broad vowel, and also before *aoi*, the labials are followed by a *w* sound:—

The digraphs in question are *ae*, *ao*, *ai*, *oi*, *ui*.

§ 209.

EXAMPLES.

*maol* (mwael), bald. *fuil* (fwil), blood.  
*maon* (mwaer), a steward. \* *fuinneog* (fwiz'-ög), a window.  
 \* *raoileán* (fweel'-aun), seagull. \* *fuirgeog* (fwish'-ög), a lark.  
*baile* (bwal'-ë), a town. *muilinn* (mwil'-iN), a mill.  
*bainne* (bwan'-ë), milk.

\* Munster, fweel'-aun', fuin'-ög', fwish'-ög'; in Ulster *raoileog*, usually.

§ 210.

PROPER NAMES.

*Daímuir* (dee'-ür-mwid) Dermot, now often translated by Jeremiah! *Muir*, (Mwir'-ë) Mary (the Blessed Virgin); *Máir* (Maur'-ë) for ordinary Marys.

§ 211. *Da* *uir*! *Da* *asur* *Muir* *uir*—this is the ordinary salutation = God save you (*literally*, God to thee). God save you kindly (*literally*, God and Mary to thee). In some places one person says, *Da* *r* *Muir* *uir*, and the other says, in answer, *Da* *r* *Muir* *uir*, *ar* *páorais* (St. Patrick).

§ 212. *Ais* *baile* (eg *bwal'-ë*) is often used for "at home."

§ 213. *atá* *raoileán* *móir* *bán* *ar* an *aill*.  
*atá* *coirce* *asur* *eoim* *in* an *muilinn*.  
*atá* *coirce* *as* *Maill*, *asur* *fuair* *ré* *eoim* *as* an *muilinn*. *Fuair* *Máir* *r*geul *ó'n* *oilean* *úir*. *Arán* *asur* *bainne*. *Ná* *cuir* an *bainne* *ar* an *uirláir*. *atá* an *baile* *móir*. *Níl* *Daímuir* *as* *baile*, *atá* *ré* *as* *uile* *roir* *do'n* *leuna*. *Fás* an *mála* *as* an *muilinn*. *atá* *fuil* *ar* an *uirláir*—*fuair* *feair* *báir*. *atá* an *bainne* *úir*, *milir*. *bó* *ós* *asur* *bainne* *milir*.

§ 214. God save you, Una! God save you kindly, Nora. How are you? I am well. An eagle and a seagull are on the fort. There is a large eagle going up into the (*in* an) sky. The horse is at the mill. There is no water at the mill. Dermot and Niall are in Ireland yet; Peter and Thomas are in America. Niall is not bald yet, he is young, and he is growing yet. The milk is fresh (and) warm. The milk is wholesome. An eagle found a young lark on the cliff. The white seagull is not in the land, he is on the water. Mary has a young white lamb.

## EXERCISE XXXIV.

§ 215.

OTHER EXAMPLES.

*buile* (bwil'-ë), madness, *maroe* (mwað'-ë), a stick.  
 frenzy. *maroin* (mwað'-in), morning  
*buille* (bwi'-ë), a blow. *muineál* (mwin'-aul), the  
*faire* (fwar'-ë), watching. week.  
*fuinngeog* (fwiz'-shög), an *ól* (öl), verb, drink.  
 ash tree. *rpalpin* (spwal'-peen), a  
 rambling labourer.  
*ar* *buile*, frantic.  
*ar* *maroin*, in the morning, this morning.  
*as* *faire*, watching.

§ 216. *Fuair* *Daímuir* *buille* *tiom* *ó* *air*, *asur* *atá* *ré* *tinn* *roir*. *atá* an *long* *as* *uile* *go* *tíri* *eile*, *asur* *atá* *peair* *as*

faighe, ar an aill. Atá fuinnneog as fár in ar an áit. Atá an muilinn sean, agus bhíte fuar; níl an muilinn as obair. Atá rpeal as an ipailpin.

§ 217. God save you, Una; warm morning. How is Mary. She died this morning. You are not sick, drink the milk; the milk is fresh and wholesome. Head, foot, neck, heel, eye. Do not stay at the mill. There is a mill at Granard, and another mill at Kildare. There is a large town at Kildare, the town is old.

## EXERCISE XXXV.

§ 218. We have already pointed out (§ 176) that all the consonants, when slender, have a *y* sound after them. This *y* sound is particularly noticeable after the labials *b*, *f*, *m*, *p*, followed by *eo*, *eo*; *iu*, *iu*.

beo (b-yō), alive, live. feoir (f-yōr) the Nore.  
beoir (b-yōr), beer. fiu (f-yew), worthy.  
feoir (f-yōl), flesh, meat.

§ 219. This *y* sound is, of course, but a rapid pronunciation of the *e* of *eo*, or *i* of *iu*. In Munster, also, in words like *fionn* (fewN), fair-haired; *beann* (bae-ouN', b-youN'), *peall* (fae-ouL', f-youL') we have an almost similar sound; and even in Connaught good speakers pronounce words like *bean*, woman, with a slight trace (bae-an') of the sound of *e*. Learners can, however, pronounce it (ban).

§ 220. Here we may introduce one of the words irregularly pronounced—*beas*, little. The *g* is, of course, broad, like *g* in begun, not like *g* in begin. In most parts of Ireland *beas* is pronounced (beG); in some places (b-yeG) or (b-yüG).

§ 221. Fuil agus feoil. Atá an bheac beo fóp. Fuair mé iasg beo ar an tír. Laoi, feoir, Siuir, Sionann, bóinn. Atá an faoiseán as uil ó Éirinn go tír eile. Níl fuinneog as an uoir, atá fuinneog in ar leuna. Atá fuinnneog as fár as an tobair. Atá an capall as an tobair, as ól an uirge. Níl Nóia móir fóp, atá rí beas.

§ 222. There is a live trout in the well. Dermot has not a field, he has a cow, she is old and she has not milk. An eagle found a little bird on the cliff. The seagull is not alive. Dermot O'Connell has a pretty little boat. The little boat is on the Lee. The Lee is in Ireland. Do not drink (ná h-ól) water, drink the milk. Niall and Dermot are drinking (as ól) water at the well.

## POPULAR IRISH SONGS.

## an spailpín fánac.

## I.

So seo seo 'nár ní maéar go Cairéal  
as oíol ná meic mo f'láinte,  
ná ar mhargad na faoise im' fuirde coir balla  
im' r'gaoinne ar leat-taob' r'ráioe.  
Bodairde na tíre as tigeaé ar a g-  
capallab,

Dá f'iairfaige an bfuilim hírála.  
Teannam éum riubail, tá'n cúirra fada;  
Seo ar riubail an spailpín fánac.

## II.

Im' r'páilpín fánac f'ásgad m'ire  
as fearaí ar mo f'láinte,  
as riubail an o'ruéa go moé ar maroin  
ar as bailuagad galairi ráite.  
Ní feicfeair coirán im' láim éum buainte  
Súirt ná feac beas ráinne  
Aéat colours na b'fianneac o' cionn mo  
leapán  
Asur pike asam éum ráirde.

## III.

So Callainn 'nuairi éiríom 'r mo hook im'  
glac  
'S mé ann r'úo i o-topac g'áiríe,  
'S 'nuairi éiríom go Dúibhinn r'é clú b'íreann  
acu  
"Seo éuagab an spailpín fánac."  
C'umneócaí me ciall ar t'ualleao a baile  
'S claoirfeao real lem' m'áirín,  
'Sgo b'rác a'ir ní glaoirfeao m'áinn  
'San tír r'o an spailpín fánac.

## IV.

Mo éirí céao f'lán éum oútaí m'áir,  
Asur éum an Oileáin g'rádáir,  
Ar éum buaáillíoe na Cúlaé, ór oíob  
nár m'íoe  
I n-áiríu éarao na g'áiríoe.

Anoir ó cáim-pe i m' éadán boct óealb  
 I meafg na n-óútaige fíadán reo,  
 I' é mo cúimá éiríde marí fuairí me an  
 gairim  
 Beirí nam ím' rpaillpín fánac.

## V.

I g-Ciarrígaige an gúinn óo gáabtaoi an  
 ainveari  
 Go m'fonn le fearí fuirde láim léi,  
 'Na mbéirí lafaó t'í lícír 'na gnaoi marí  
 eala,  
 'Sa cúl pionn fada fánneac.  
 A cuimh[e] éioá, nam náí rgaípeao  
 Sa mala éaol marí fánáitro;  
 I' móirí go mb' fearí í ná rpaill ó Callainn  
 'Na m-béirí na ceurta púnt le fagbáil  
 léi.

## VI.

I' mío-bíeas í' cuimhín líom mo óaoine beirí  
 realaó  
 Siarí ag[e] O'píreao gáile,  
 Fá buaib, fá éaoirib, fá laogaib beas  
 geala,  
 Agus capail ann le h-áipeam.  
 B'é toil éiríde gupí cuirídeó rínn arta,  
 A' go nveacamarí i leat' árí r'láinte;  
 'S gupí b'é b'pí mo éiríde in gac tírí óá  
 p'acáim  
 "Call here you rpaillpín fánac."

## VII.

Óá o-tígeao an f'píannac a nall tapí calaó  
 'S a cámpa oaingean láirí,  
 Agus bóic O'gíáa éugáimn a baile,  
 'S Taóy boct fíal o'Óálaig,  
 Óo beirí barracks an m'g go léirí óá leagaó,  
 Agus yeomen agúinn óá g-cáimac,  
 Clanna gaeóil gac am óá o-tíeargáirí  
 Sin cabairí ag an rpaillpín fánac.

## TRANSLATION.

I. I shall never, never again go to Cashel to sell or barter my health, nor sit by the wall at holiday hiring, a lorn creature on the street side. The farmers from the whole country coming on their horses asking if I were hired. Let us up and go, the course is long; here's off with the Spailpín Fánach.

II. I was like a wandering slave, dependent on my health—walking the dew at early morn collecting a

quarter's sickness—a hook shall not be seen in my hand for reaping, a flail or a little bit of a spade, but I shall have the colours of the French above my bed and a pike for sticking—

III. When I go to Callan with hook in fist (being there at the beginning of reaping time), or when I go to Dublin, their cry is always "there's the S. F. for ye." I shall collect sense and travel home and assist my poor mother for a time, but never again shall my name be called the S. F. in this country—

IV. My five hundred good wishes to the home of my father, and to kindly Castle Island, and to the boys of Cool; they used not to be slack at the time for turning up the gardens—But now as I am a poor stricken outcast in these strange lands, 'twas a sorry day I ever got the title of a S. F.

V. A girl would be found in jolly Kerry beside whom a man would wish to sit. On whose face red would be mixed with the lily-white of a swan, and her poll of hair so fair, long and ringletted. Her shapely breasts were never defiled; her eyebrows were slender as a needle. Far better she than a drab from Callan, with hundreds of pounds of a fortune—

VI. 'Tis well I remember my people were once, over to the west there at Gale Bridge, full of cattle, sheep, and little white calves, and horses to be counted. 'Twas Christ's will that we lost them as well as that our health declined—But what broke my heart wherever I went was that "call here you S. F."

VII. If the Frenchman only came over the sea with his camp so brave and strong, and if dashing O'Grady came home to us, and poor generous Theig O'Daly, the king's barracks would be all a tumbling, and we should have the yeomen to slaughter—the Irish destroying them every day—There's help for the Spailpín Fánach.

## NOTES.

As we learn language by phrases and not by words, and as words vary so much in meaning according to their setting in context, it was judged better to render this song as the author himself would have done it, had he been able, by giving a fairly good equivalent for every clause, avoiding purposely the conventional crudities of the nursery-English style of translation. That system pins every Irish word rigidly to a certain English word, and writes in the Irish order of context.

Verse I., 2, peic=selling, bartering. Line 3, On Sunday afternoon, at potatoe-digging time, the men lined the streets, leaning on their spades, awaiting an employer. The custom still holds in Carrick. 1m' rgaoinpe is an appellative fem. in Waterford, where it would be translated "a slip of a geril." As regards this and all other difficulties in this song we ask the annotations of some friend in Ciarrígaí Luacna. 1m fuirde=in my sitting state. Also=arisen from bed. leat taorib, one side. Familiar twin articles were regarded as forming a unity, hence one of the two was called a half. leat-lám=one hand, dí láim, hands, cf. Taóy gaeólae:—

1r leat-ra atáio ag t'úit

m'anam, mo éiríde, ár mo óá fíul=my eyes.

Applied use: leat éann=with crooked top. Said of hay-ricks, &c. Line 5, boarípróe, a contemptuous term for well-fed farmers, vid. O'Daly's note, Munster Poets, 2nd series, p. 77, n. 2. Teannam, 1st per. plu. imperat.=let us press on. Spailpín, a strange labourer at harvest or potatoe-digging. From rpaillpáim, I obtrude (?), cf. O'Daly, *ibid.*



Verse III., *Claoiréas real le*. Mr. John Fleming explains this to mean, "I shall do odd jobs at home for my mother's support." Verse IV., *óir oíob ná nár mhe*=who were not wont to be slack (?) *Cáthán*, a wild-goose; O'Daly has *caróim*. *fiadóán*, wild, unfamiliar.

Verse V., *Go mb'fonn, 'na mbeir*: a very frequent use. *Go* and *na* are compendia representing a redundant preposition which governs an oblique case of the rel., and requires the enclitic form of compound verbs. Thus, *peap ag a bhuil cleac aipín*, may be turned, *peap a bhuil cleac aipín aige*. Verse VI., *paol buaib*, rich in cows, &c., an idiomatic use of *pá*. Also *gann pá'n mbiad*=stingy about food; *cup rmeap pá rna b'pógab*=grease the shoes; *gao pá n-a com*, a withe around his waist. *beag*, shortened for *beaga* by exigencies of metre. *Gur é*, the *go* in *gur* is a conjunctive turn not found in modern written Irish, still spoken however. *leac*, for *leacab*, to wound, mutilate, slaughter (?) O'Don. Suppl. In Waterford, *leacab*=famished. They say, "I'm spread wud the cowl," meaning perished; a solecism arising from confusion with *leacab*. *Go nveacamar*, 1st pl. perf. enclitic.

Pron.: *gu nyeaow 'á-mur*, with accent on first syll. *Cárnao*, slaying. *Uir*, a lily (?) *gac ní ir geal* (?) *Claoiréas real*. *Go g-cothóac* ré a mácar agur *go nveacab* tigeap oi.

a *cuinn[e]-cíoča*, *Siap ag[e]*, for a *cuinn-cíoča*, *Siap ag*, the *e* being an articulation to smooth the joining of non-coalescing elements.

This was one of the most popular of Munster songs. The incoherencies of expression, which are pointed by dashes in translation, is a noteworthy feature common to all those songs that deal with exalted phases of passion. For all that has been said to explain or amend this peculiarity, it is but a mark of the author's vehement appreciation of his theme. Too articulate grief is open to suspicion of insincerity.

an buinnean aorac.

## FOLK-LORE OF CONNAUGHT.

DOMNALL OUB AGUS BRADÁN MÓR  
LOCA-RÍ.

### II.

(Continued).

"Ní éis liom rgarab leac marí rin," ar an bhradán móir, "agur paolím gur oícheáilleac an peapí tú, áet marí tá uíle agat fan áet in éirinn bréacó ré marí rin. Tá fíor agat cé bfuil Dún na níg i ngarí vo'n loó?" "Tá eolar agam aipí, go veimín," ar Domnall, "ir iomróa maíoe a gheapí mé ann." "Má bréacann tú fan dún anocht ar uapí an meadóin oíche, beirí mipe íomíac, 7 cuipíró

mé i mbealac páiróipíur fagáil tú; 7 po oíut oomblap le cuimílt ar íúilíe t'ingíne, 7 beirí a h-amapic aipí, 7 ouime ar bíe eile atá vail in vo comuippanaact, véun marí an gceuna leip. Áet ná glac ópí ná aipígeao ó ouime boct, agur nuapí a paacár tú a baile, ar vo beata. Má h-innupí o'aon neac beo cia an áit a paib tú, ná aon nio o'eipíg oíut ó o'fág tú baile." Glacrao vo comapíle, 7 veunpaao marí aoeipí tú, "ar Dóinnall."

Anupín, buail ré buille aipí, 7 punne ré cuiteac (cipota) oe, agur oubaipí ré "lean mipe." Lean Dóinnall é, 7 níopí fava go bfuapí ré é péin ag ínam ar an loó, 7 an bpaodán móir le n-a éaoib. Nuapí éainic paao go bpuac, éait ré Dóinnall puap ar calaín marí bí ré, real (pul) má nveacab ré aig íarfaíneact.

Nuapí éuapí ré a baile, bí an teac líonta íomíe le oaoimíe muíteapíóa 7 le comuippanaib; 7 bí a bean 7 a ingíon ag gúl 'i ag caoíneao marí faoil paao go paib ré báíute Shiubail íe írteac, 7 o'iompuigí paao aipí le h-iongantar, 7 coipígí paao ag cpaacó lám leip. "Fág mo bealac," ar Dóinnall, "go otugapí mé paopaic oom' ingíon." Thapíapíngí ré amaac oomblap an bpaodán, 7 cuimílt ré íúile níopín, 7 bí paopaic aipí com maíe ar bí aig Dóinnall péin. Sgreao í 7 buail ré a bapa le lútgapí 7 éug í bíuréacup vo oia.

[Bí go leopí oaoíne vail iní an bpaipíapíte, 7 éupí ré fíor oipia 7 éug ré a paopaic oíob. Níopí fava go nveacab cáil Dóinnall éipí an típí, 7 bí vail ag teact éuige 'e uile lá.]

Nuapí éainic uapí an meadóin oíche, nó real gheapí íomíe, éuapí Dóinnall go Dún na níg; 7 ír gheapí gur éuapí ré íúille búille, 7 topann cora capall, 7 írteac leip an Sluaí Síoe, 7 an bpaodán móir ópí a g-cionn. Nuapí bí an t-íomlán aca arpígí fan Dún, labapí an bpaodán móir "Tá báipíe líactíoe coipe le bualaó agann anocht in agapí Síoe laigean, tá gairgíoeac

agam le beir 1 látaíji éomí tpeun a'f atá 'fan doimian. Taji 1 látaíji, a 'Doimianall óuib, go bpeicrò na doime uairle éú. Thámic 'Doimianall, 1 látaíji, 7 éiaíe na fiji ríde lám leir, 7 1 lámh gac aoin bí 'papaíán óiji. Thámic an bpaóán éuige aji veipeao, 7 éug ré óó mála móji leir an óji a éui ann, 7 oubaíje ré leir é éui fao' éiann go otagao ré aji aji, 7 gan aitéijir oo neac a jún. Annpin éámic ríon móji gaoite, 7 o'fuaoaig rí an t-iomlán aca ruar inr an aeri, 7 leigeao ríor aji maéaíje móji iao. Bí Sluaig Síde laigean aji an maéaíje. 7 níofib faoa guji éoirig an báíje gá bualaó.

Bí an gelaac ruar, 7 bí an oíóce bunáit éomí geal leir an lá : bí ríao ag jic anonn ij' anall ; tpiomac, tpiamac ; 7 ij' iomóa feapi a éuit le coji coipe. Fá 'veipeao, ruarí Síde Chonnaac buaró, 7 gnóóuig ríao an báíje.

Thámic an tpión gaoite aji, 7 tugao aji aji iao go 'Dún na juig, 1 nraji oo loó-Rí. Annpin oubaíje an bpaóán móji lé 'Doimianall. "Fag oo mála, 7 mteig a baile —tá an oipeao agat anoir a'f éaitfeap tó féin, oo bean, agur t'ingíon, acé ná leig an jún amac nó caillpíó tó an t-iomlán. Slán leat!!"

Chuaró 'Doimianall a baile, 7 éuij ré an mála óiji 1 bpolaac faoi leac móji in uiláji an tige feal (jul) má'ji eijug Níojín nó an bean ; 7 ní jiaib fíor aca go jiaib ré amuig aji éoji aji bí. Nuairí o'eijug ríao, éair-beán ré lán a glaiice o'óji oóib, 7 éuij rín luégaíji móji oíja, jic ríao éuige, 7 faoil ré go mteapao ríao le pógaib é. Cheannuig ré gabaltap móji talam, 7 éuij ré teac bpeag aji bun. Seal geapi 'na óiaró ro jórí Níojín jgólóg ríaoóiji.

Tá an bpaóán móji inr an gcairleán faoi'n loó, 7 éig le uime aji bí é feiceáil 'é uile lá bealtame, ag jránm aji báji uirge an loóa. Mhairí 'Doimianall, a bean 'r a ingean go rona, reunnair, buanraogálaac ; agur guji ab é aji noála go léiji é.

"Páioin juaó O'Ceallag."

## WATERFORD GAELIC.

### eugsaíla.

Fuairar na geapi-jíann leanaí ó'n Maigíjeaí Níojí ní h-Uaítne éomíuóear rí látaíji aji an mbairle beag jio .i. an Chill, 1 bpapíóiríoe na Cille, 1 gConnrae Phioit-láirge. Aveiji rí go gcualaó rí iao—ceann aca anníro a'f ceann aca anníró, ceann aca 1 laeteantair a h-óige agur ceann eile aca 'na óiaró jín—aji fúo na connrae jreo agur Connrae thiobjuaó Aíán. B'éioiji go m'báil le léigéóíjuóib an jiuirleabairí a bpeicpínt. Ag jio aca iao, be'ji doimian oe. Don focal aímáin eile. Acáio na h-eugsaíla jio leanaí beagnaé oíjeac glan marí éuiteaoari aji beul na mná aji aji'épáctap ruar. A jiaib le fágbaíl ionnta oe loócaib gpaimeíji, agur go veimín ij' fíoji-beagán oíob oo bí, junnear mo óit'éioill oá gcaipitugaó, acé átaíjuigaó eile 'fan doimian níoji 'veineap ionnta.

### I.

Bí bean fao ó ann, agur, oaji noóig, ij' fao ó bí, a'f éaill rí a h-ingíon, a'f 'na óiaró jín oubaíje rí—

"Cualaó mé an tpeiróin aji oúíji  
A'f éualaó mé an éuaé aji gcuíl,  
A'f o'aitin mé nac maépaó an bliaóan  
reo liom."

### II.

Bí bean eile ann, a'f bí rí ag oul éum tóijitáio a h-ingíne, agur bí rí ag imteacé éomí meapi jín go noubpaóari doime—"Feuc ríaji an bean buile," acé 'ré oubaíje jiji leó—

"Ní bean mé tá aji buile,  
Acé bean boéc mupiaac  
Tá oul ag tpiall aji mo leaib,  
Cailín bliaóna 'r píce,  
Mátaíji cúigíji leaib,  
A'f iao go h-uile boimíon,  
Marí báji aji gac tubairt."

## III.

“Bí bean eile ariúí oul cum tórruáir a  
 ceapbriácar, agus o’fharruig ar daoimib bí  
 ag capá a baile ó a n-obair—“An mbeir  
 an lá go h-oirde ag fearuáinn?” Agus  
 tubharaí léite ag fheadaí—

“Dá mberdeáó lá fíolca na gceann ann,  
 ní cuirfimid rian i stalain  
 Go rocpócamaoir dó ar an leaba.”

## IV.

An oume boct vall.

“Á bean an tige féin, cuir do úeisce  
 amac éum an vall,

Oíann no líon, no píora muice ar an  
 oigean.”

An bean tige

“Bí do bean annro i n-é a’ tú féin  
 Inniu le n-a bonn.”

An oume boct vall.

“Ní maib mo bean annro i n-é. Tá sí ‘ran  
 Scé agur leac le n-a ceann,  
 Agus, o’á coimáta rion féin, tá mo léime  
 Go tubh ar mo óiom.”

## V.

“Tá ré fearuáinn,” ar ran capall,

“Tá go daingean,” ar ran bó,

“Lá bpeáó aobinn,” ar ran cáora,

“Siubal éum cloróe, rionn” ar ran gabair.

## GLOSSARY.

bé’i uóhan ve=*at all events, at any rate*. This expression and an aon éuma are the stock phrases for conveying this meaning in Waterford.

‘San uóhan=*at all*. ní oíúg liom go bfuil bpeáó ‘ran uóhan ari, *I do not think he is at all improved*. The Waterford peasant uses this idiom when speaking English—I don’t think there is any improvement in the world on him.”

níor úinear = ní punnear, perf. tense of veun. This phrase is commonly used in Waterford. There is only a seeming difference. The root is veun or véin. ro is the sign of the perfect tense. Hence, ní + po + úinear = níor úinear, or (by joining the sign po to the verb) ní punnear.

‘Dap n-óúg = *verily, indeed, sure*. “Sure, I am not able to go.”

‘na úaró rion (pron. ‘na úaró rion) = *thereafter*.

Tperóin = *corncrake*. Coney’s has tpeona. But tperóin and tperóneac are the words in use in Waterford.

Rácpáó, pron. rácpáé in Waterford.

All words, such as bréacó, beréacó, leannacó, &c., are invariably pronounced bréacé, beréacé, leannacé,—ó being always = é. This applies to third person sing. of imperf. mood, imperfect ind., and cond. mood (active voice). ó in perfect ind. passive is pron. g; and g and ó in perfect, indicative and future active very often like g. I here speak of Waterford.

NOTE.—There are in different districts different versions of gearr-pann. No. 1, Mr. Fleming informed me some time ago that it ran in some districts.

“Cualaró me an tperóin ar veir,  
 A’r cualaró me an éuac ar clé,” &c.

Again, I have from him the following variant: a man going to be hanged said—tperóneac láime veire, no cuac láime clé, no uan bán i uéir bliáona ní iarr-pann o’feicrín.

ar uéir (Waterford = ar uéir), ar gúil, ar veir, ar clé or ar clí. The two first mean here, I think, “at first” and “afterwards.” I don’t think that they refer to *place*; if they do, the meaning would be “in front” and “in rear.” The two latter mean, of course, “on the right” and “on the left.”

An bean buile = the mad woman, the woman in a frenzy.

muarac = in Waterford muirgineac and muar = muirgín. muarac and muirgineac = having a large family (see Coney’s s. v. muirgineac). O’Reilly has muirgín, muirín and muirp.

boimonn = female.

Tubairt = a misfortune. The dict. give tubairte, but I have not heard it used by Waterford speakers.

Tórruáir, gen. of tórruáó, a wake.

ag capá a baile = returning home.

fearuáinn = raining: only word I have heard used in Waterford.

Úáiréacé, fem., is common in some districts. In Donegal they say simply tá ré ag cur (*i.e.*, fearuáinne).

‘Dá mberdeáó, &c. This line puzzled me sorely when Mrs. Greene repeated it for me. As well as I could catch what she said, it was ‘dá mberdeáó n-órcuile ar na gpeanná. I could not extract sense from this. Her explanation was ‘dá mberdeáó an lá bpeáó féin ní veun-páó rion aon veirp, *even if the day were fine, that would make no difference*. Still I could not analyze the line. The reading I have given was suggested to me later on by a man living in this village, and I adopted it. But I have been thinking over the matter since, and possibly the reading may be ‘dá mberdeáó ré ag f-órcuile an gáinn (*i.e.*, if the day was [so warm as to be] loosening the sand), or ‘dá mberdeáó órcuile ar an ngáineam, if the sand was loosening [opening], *i.e.*, through the sun’s heat. Or may it have been ‘dá mberdeáó ‘n órcuile (*i.e.*, an órcuile) ar an ngáineam. [Probably ar na gpeannáib. —E. O’G.]

Go rocpócamaoir oo. This is how the phrase was spoken, although I fancy that go rocpócamaoir é would be a better reading.

líon = flax.

Oigean = a pot, a cauldron (Coney’s).

bonn = sole of the foot.

leac, léite = a head-stone.

Coimáta = a sign. ‘Dá coimáta rion féin, *as a proof (sign) of that same*. It exactly corresponds with the expression, “by the same token,” which is so commonly used.

Óiom (dhroum) = (in Waterford) óruim, a back, gen., óroma. Óruim is not used in Waterford.



Siubal cum cloróe rinn. This is peculiar. The ordinary form is siubal-amaoir cum cloróe. But the analytical form is used here for metrical reasons.

## TRANSLATION.

I.

There was a woman long ago, and indeed it is long since she flourished, and her daughter died (she lost her daughter), and thereafter she said—"First, I heard the cornrake, and then I heard the cuckoo, and I knew that I would not prosper this year (that this year would not go with me)."

II.

There was another woman, who was going to her daughter's wake, and she was walking so rapidly that persons said—"Look at the mad woman," but what she said was—"I am not a mad woman, but a poor woman, with a heavy family, going to my child, a girl of twenty-one years of age, the mother of five children, who, to crown every other misfortune, are all girls (all female)."

III.

There was another woman again going to her brother's wake, and she asked people who were returning home from their work, "Will the day rain until night?" and answering they said to her—"If the day was one to split the trees (with the heat) [lit., if there was there a day of [the] splitting of the trees], we would not put a spade in [the] earth, until we should have settled [for] him in [on] the grave [lit., bed]."

IV.

## THE BLIND BEGGAR.

"Gentle woman of the house, send out (put out) your alms to the blind [man], wool or flax, or a piece of pig out of the pot [in which the dinner was presumably being prepared]."

## THE HOUSEWIFE.

"Your wife was here yesterday, and you yourself [are here] to-day soon after her [lit., at her sole. Compare phrase—"at her heels"]."

## THE BLIND BEGGAR.

"My wife was not here yesterday. She is in the grave (lit., in the clay) and a head-stone over her, and, by the same token, my shirt is black on my back."

V.

"It is raining, quoth the horse. It is violently, quoth the cow. A fine pleasant day, quoth the sheep. Let us walk to [the] ditch, quoth the goat."

micheal paorais oh-iceatha, c.c.

## CORK IRISH.

"Béiró ár n-dóicín aiaon ann."

Ír reo focail le Dáimuir an Stoca. Siuro é an Dáimuir, nuairi dubairt an ragsairt leir gur "glar an lá é," a chúg maí fíreagha: "am bhíadair féin, a acair, go b-fuil ré fuair p'é vac atá air."

Bí aicne air Dáimuir i ngoiraeat veic míle vo Maig-ciomóda, air zac uile caoib. Bí fáilte agur béile agur loiróin oíóce vo air zac tig, boct agur rairóibh, maí "ouine le Dia" b' ead é. Cúig ré in a aigne féin náic maib annan ac a ceairt. Dair leir, baó leir féin na cigte agur na oaoine. Dá m-beiréad acar i o-cig, ní maib ouine 'ra cig rin baó mó acar dá báirí ná Dáimuir. Dá m-beiréad buadairt i o-cig, ní maib ouine 'ra cig rin baó mó buadairt dá báirí ná Dáimuir. Nuairi bí boc na Cairiaige cair éir báir, conhairc oaoine Dáimuir ag uil ré déin an cóiraimh. Do labairadair leir, ac níoir éurí ré fuim air bíc ionnta. Do leanadair air cum cainte a baic air. Fé deiréad o'iompuig ré oirca le feirig agur dubairt. "Ír móir an náie oaoib náic leirgead rib som féin airoir, agur mo éiróie bhurte, bhúigste, leir an g-ciréac atá air láir agam ann rúo fuair!"

Níoir b'féiríoir vo ouine uairal cuiréad oinnéie a éurí amac gan fíoir vo Dáimuir, agur níó náic iongna, beiréad Dáimuir ann le linn na h-uairie gan teir, gan veairmao, gan cuiréad. Éurí Doctúirí Mac Suibne cuiréad amac lá. Buail Dáimuir fíoirí ré déin cigte an Doctúirí. Bí ré tamall beag luac. Fuairí Dáimuir an geata air fíorgailt agur baluic bheag air am n-gaoit. Do lean ré an baluic. Fuairí ré voirur an cigte móirí air fíorgailt. Éuaró ré airteac. O'feuc ré 'na éimceall. Bí voirur air fíorgailt air a laim deir. Éuaró ré airteac airíir. Conhairc ré an bóirí móir. Conhairc ré an mair. Conhairc ré an éoir éaoirí-feola. Éurí ré a lám deair 'na rpeirí. Éurí ré a lám clé 'na h-aball. Éurí ré a beul 'na láir go cluairí. Do o'íurí ré air é fein vo éacéad air a oiceall lé caoirí-feoil. O'airíur an Doctúirí foctam éirín. O'feuc ré amac air an fuinneóig uacéairíag Conhairc ré an geata air oianleacéad. Ceap ré gur muc a bí o'íir teacé airteac. Siuro anuair an rtaighe é, agur

airteac ra páilúr. Do leat a fúile air nuair éinnairic ré an muo ráiúte ra méir. Do éós a cor agus do buail. "Och!" arsa Diarmuid agus é naic móir taétiúgte. Buailtead ahiúf é, aic níoir rgar le n-a griem. Fé deirtead, do muad ahi agus do caitead ahi nuallac a éinn ahi an oiruir amac é. ioir cor caoir-foela agus uile. O'eirig ré agus éus aiaú ahi an n-ooctúir agus oubaric. "Faipe! Faipe! a ooctúir na Smaointe, ná bítead ceir oir! Béró ahi n-ooctúir aiaon ann!" Ní feurtead an fear boct "Ooctúir Mac Suibne" do iad, agus nuair éirtead ré éirge, is é muo a éagaó "Ooctúir na Smaointe." Seirtead oaoine magad annan réin, agus oerití gur bí Diarmuid an Stoca a éus an t-ainm ceair ahi an n-ooctúir marí gur mío so móir an maicnaic a oeritead ré 'ná an leirgear a oeritead ré.

## TRANSLATION.

"There will be enough for us both in it."

This is a saying belonging to Diarmott of the Stocking. This is the same Diarmott, when the priest said to him that it was "a grey (chilly) day," who gave as answer upon him, "Upon my own word, Father, that it is cold whatever colour is on it."

There was a knowledge of Diarmott within ten miles of Macroom on every side. There was a welcome, and a meal, and a night's lodging for him in every house—rich and poor—because he was "a person who belonged, in a special manner, to God." (An idiot.) He understood, in his own mind, that this was neither more or less than his right—that there was not in this but his right). In his opinion both the people and the houses were his. If there was joy in a house, there was no person in that house more glad of it than Diarmott. If there was grief in a house, no person in that house was more grieved at it than Diarmott. When Buck na Carraigi was after dying, people saw Diarmott going towards the wake. They spoke to him but he took no notice whatever of them. They persevered at him to take talk out of him. At last he turned upon them with anger, and he said, "It is a great shame for ye that would not let me alone to-day, and my heart broken and bruised by the loss which I have, stretched there above!"

It was impossible for a gentleman to put out an invitation to dinner unknown to Diarmott, and as a matter of course Diarmott used to be there at the hour, without fail, without mistake, without invitation. Dr. M'Sweeney put out an invitation one day. Diarmott walked eastward towards the doctor's house. It was a little bit early. Diarmott found the gate open and a fine smell on the wind. He followed the smell. He found the door of the big house open. He went in. He looked around him. There was a door open on his right hand. He

went in again. He saw the big table. He saw the dish. He saw the leg of mutton. He put his right hand in the heel of it. He put his left hand in the apple (hip) of it. He put his mouth in the middle of it to the ears. He began to choke himself on his best with mutton. The doctor heard some noise. He looked out through an upper window. He saw the gate wide open. Then he is down stairs and into the parlour. His eyesspread upon him when he saw the thing stuck in the dish. He raised his foot and struck. "Och!" said Diarmott, and he nearly choked. He was struck again, "Och!" said he again, but he did not let go his grip. At last he was taken and flung on the top of his head, out of the door, leg of mutton and all. He got up and turned his face upon the doctor and said, "Fie! fie! Doctor of the thoughts, don't be disturbed in your mind! *There will be enough for the two of us in it!*" The poor man used not be able to say "Doctor MacSwiney," and when he used to try, the thing that used to come was "Doctor of the thoughts." People used to get fun in that same, and it used to be said, that it was Diarmott of the Stocking that gave the right name upon the Doctor, because that the meditation he used to make was greater far than the curing he used to make.

## NOTES.

\* Leir an g-cneac acá ahi lár agan. In the translation of this passage I had to place a comma after the word *have*, to show that it is *not* an auxiliary in connection with the word *stretched*.

I never heard this story told without its eliciting roars of laughter. The comical motive which Diarmuid suggests for the doctor's anger, viz., that there would not be enough in the leg of mutton for himself and the doctor, never fails to take the audience by storm. I have translated the story as literally as I possibly could, in order to enable a *beginner* to catch the idioms.

peasair na Laochairne.

## NOTES AND QUERIES.

(20) see (7) and (19) nár éirigíú an t-acraóir leat. Mr. Thos. Flannery deserves great credit for the ingenuity with which he has tried to explain this phrase. There is, however, at least one weak point in his explanation. He does not sufficiently show why the hypothetical form *rocráóir* should be used as a feminine noun. The use of it as such would be contrary to the well-known general rule of gender, to which borrowed words are made to conform, viz., nouns whose characteristic vowel is broad are usually masculine, and those whose characteristic vowel is slender, feminine. That loan-words follow this rule is clear from *rúilíng*, s.f. O. Eng. *scilling*, *peoiríng*, s.f. O. Eng. *feordhling*, *ppioirín*, s.m. Eng. *prison*, *rpáir*, s.m. Eng. *space*, *amancup*, s.m. Fr. *aventure*, &c. Besides, the Fr. *succes* is masculine, and if borrowed into Irish would hardly change its gender contrary to Irish rules of gender.

I am still inclined to think that the original equation of *acraóir* = *excise* is correct, but I would make the phrase mean the very opposite of what is suggested in the query.



I will try to show that it signifies, "may you *not* escape the gauger." Mr. Flannery is certainly correct in saying that "may you escape the gauger" would be a good wish in Ireland. More especially would this be the case at the present time.

In the idiom *éirigh le*, succeed, the noun or pronoun which is nomin. to *éirigh*, always refers to the person denoted by the prepositional pronoun. Thus *náir éirighir an turpur po leat*=may you not succeed in this journey, or may this journey (expedition) not succeed with you. Similarly, if we use *leir*, *léi*, &c., we see that the *turpur*, or expedition, is being made by *him*, *her*, &c., according to the prep. pron. Now, if we bear this in mind in translating *náir éirighir an t-acraóir leat*, we get "may the (or your) excise not succeed with you," or "may you not succeed in (or as regards) your excise." "To succeed in one's excise" would certainly in Ireland be equivalent to "not to have to pay it, to be able to evade it, to escape the gauger," otherwise there would be no question of success in the matter at all. Now, not to succeed in one's excise, would, of course, be the direct opposite of this, *i.e.*, "to be caught by or not to escape the gauger." Hence, I consider *náir éirighir an t-acraóir leat*=may you not escape the gauger, may the gauger detect you in the act of smuggling, and consequently=confusion to you.

The translation, "may you escape the gauger," could only be effected by making an *t-acraóir*=the revenue people. But I think I have shown above that this is not possible, and that it signifies "the excise or duties that are due to the revenue" by the recipient of the bad wish.

The phrase probably dates from the time of the French Revolutionary War, when smuggling was very common on the southern coast of Ireland.

J. H. L.

(21) see No. (13.) It should have been also stated that *glar*, besides signifying *green* (applied to grass), *gray* (of animals), and *chilly* (of weather), has also the sense of *blue* when used of the sky, as an *rpeur glar*, the blue sky. The latter is perhaps the most primitive sense as *glās* in Welsh=blue, and Old Celtic *glastum*=wood, a plant that stains blue. How is it that *glar* denotes three different colours? I have seen it asserted somewhere that certain African tribes have only such words for colours as would describe the appearance of their cattle, and have no words at all for the colour of the grass beneath their feet, or the sky over their heads. This is also said to have been the state of the primitive Indo-Europeans as regards colour-words. Consequently, the use of *glar* in its different senses must be very ancient, going back to an early period when the Celtic colour-sense was not fully developed.

J. H. L.

(22) see (N. and Q. 4 and 16)—I will now try to prove (in-on')=in *inníe* by Irish phonetics. In the first place there cannot be any doubt that the Donegal 'nínín' ('nínín') is in *inníe*. Besides the resemblance in form, which is very close, in spite of one being a provincial and the other the literary spelling, we find that the same two senses apply to each, as shown in (16), (1) able to, (2) about to.

Now, starting from the Ulster form in *innín* or 'nínín', how can we show that it is identical with (in-on')? Not

difficult, as the old MSS. say. The prep. prons. *innam*, *innat*, &c., are pronounced in Connaught *annam*, *annat*, &c., and it is probable that the same dialectal pronunciation was applied to the initial syllable of *innín*. Another peculiarity of Connaught pronunciation is that a final *n* or *b* slender is usually silent; as in *gailín*, *gáimín* (gen. of *gáimeán*), *o'fágáib* (old form, now *o'fág* in Ulster and Munster), *o'páib*, *ágaib*, &c. Granting that *innín* has been altered in Connaught in these two ways, we get the form *and'*=*innín*=*inníe*, and the whole phrase in *and'*=in *innín*=in *inníe*. But we find that (in-on') most commonly occurs before a vowel; as in *tá mé* (in-on') *é óéanah*, or *tá mé* (in-on') *á óéanta*. Probably, to avoid a hiatus, the final *a* of *and'* was elided before following vowel, and consequently the form in *an'* resulted. If this explanation be correct, the use of (in-on')=suitable, *e.g.* *má tá an lá* (in-on')—where (in-on') occurs at the end of a sentence—must be later. It may, perhaps, be an abbreviation for *má tá an lá* (in-on') *á óéanta*, as *óéan* is sometimes used in Connaught=do, suit, or "able to do it," might come in time to mean "fit or suitable."

The best translation for senses (1) and (2) of in *inníe* would seem to be "fit" as (1) *tá mé in inníe á óéanta*, I am fit to do it, (2) *bí an long in inníe á báirte*, the ship was fit to sink. *inníe* in these phrases prob.=ripeness, fitness; *c.f.* *inníeac*, ripe, O'R.

J. H. L.

I am not at all satisfied that the last word has been said in reference to the expression, *náir éirighir an t-acraóir leat*; nor do I consider that we have at all got at the real inwardness of it. Whether the expression is found outside Waterford or not, I cannot say; in Waterford I do know that it is in use. In Waterford, however, the word *acraóir* undoubtedly means *excise*. Several old people have told me that the only name by which the gauger used to be known formerly was *pean an acraóir*. As far as this county goes we must, therefore, look for an explanation of *náir éirighir an t-acraóir leat*, compatible with the well-defined meaning of the word *acraóir*. That meaning is certainly not "may you escape the gauger." It certainly is, as is clear from the manner of its use, the reverse of a complimentary wish. I offer the following explanation, which I hope will remove all doubt as to the meaning of the word. The expression, doubtless, had its origin at a time when *private stills* were a common institution in the land, and when the gauger was looked upon as the *enemy*. When, therefore, the gauger was seen going forth on one of his raids, I think the wish that he might not succeed in his undertaking—a wish which was doubtless often uttered—assumed the form *náir éirighir an t-acraóir leat*. Later on the expression was applied generally, and any person entering on an undertaking, for the non-success of which anyone wished, would have *náir éirighir an t-acraóir leat* addressed to him. There is the cognate expression, *náir éirighir an t-áó leat*. A very intelligent man explained the difference in meaning between the two for me not long since. If one scrupled to say *náir éirighir an t-áó leat*, and wished to soften it (or "take the harm out of it") he would say *náir éirighir an t-acraóir leat*. My own observation since leads me to the conclusion that this is really so.

miceal paoraig ohiceada.



## POPULAR PROVERBS, CO. KERRY.

Collected and Translated by Mr. WILLIAM LONG, Ballyferriter, Dingle.

*Continued.*

110. Stocairde bána ar fálaib' dóigíte.  
 111. An muid ir meara do dhuine ar doimhan  
 n' feadairi ré nac éun láiri a leara é.  
 112. 'Nuairi ir mó an anairte (anfa) 'reao ir  
 giorria an éabairi.  
 113. Má tá céao gno agaimn tá céao lá  
 agaimn.  
 114. Buaéail aige(az) mória a'f mória az  
 iairiarió déirice.  
 115. Síoda ar Siubán 'r an plubán ar a  
 h-aéairi.  
 116. Ní cummniúgteair ar an arián tá iéte.  
 117. Ir é uil ó éis an oiaéail go tiz an  
 veaiman é.  
 118. 'Nuairi bíonn an cupán lán (no líonta)  
 'reao ir giorria do é dóirao.  
 119. Ir muid éailleann duine caoiriúg mar  
 gheall ar luac leat-íingne (do)  
 téairia.  
 120. Ní luza íméair 'ran b'rógmair 'ná é.  
 121. Ir é an duine an t-euroac.  
 122. Bíonn leacaca íleamna i oirigéib  
 oaoimeao uairle.

## I.

123. Imeoşaró a oiriofaro 'r a oirainis  
 iuan,  
 Imeoşaró an reanóiriin beáiriéa liaé,  
 Imeoşaró an fúireos vob' áille ar  
 íliab,  
 Imeoşaró an reair ós ir mó cáil 'n-a  
 noiaró.

## II.

- Ní imeoşaró na bánta ná an íliab,  
 Ní imeoşaró an iae ná an şivan,  
 Ní imeoşaró an íáile ó'n iairş,  
 Ní imeoşaró na şíáiréa ó Dia.

124. B'íirte ílán ar şeaşán a'f şan faic  
 na nşíár ar a aéairi.  
 125. 'Sé an uil az iairiarió olia ar şabairi  
 uuit é.  
 126. Má'f peacao beit buiré tá oaoine  
 oamanta.  
 127. Ir muid veaimiaróeac cailleamnac.  
 128. Ní meara cac 'ná Conóobairi.  
 129. Oá şiorria do dhuine a éaróş (no cóta)  
 ir şiorria 'ná rin do a léine.  
 130. Bíonn blar ar an mbeaşán.  
 131. Blair an biaó a'f oiriofaro uúil azac  
 ann.  
 132. Tá ré (no í) com h-aeóeariac le múil  
 go mbéiréao mairi uirite.  
 133. Ar a blairéao ir reáiri é.  
 134. Tiz ar éairib bótairi ní airtairi şa-  
 báile ann.  
 135. 'Nuairi labairiarió an éuac ar cian  
 şan uille, a'f éuiriarió Ooinnac  
 Cáirga ar lá 'lé muiie, oíol do  
 íroc a'f ceannaiş lón.  
 136. Tabairi próş do éoirib an şíiriarió.  
 137. Ir muid a éaşann şriánne ó'n  
 íşillige.

## TRANSLATION.

110. White stockings on burnt heels (the poor should not  
 ape the rich).  
 111. The thing that is the worst in the world (to happen)  
 to a person may be to his benefit (*ill*, he does not  
 know whether it is not for his benefit).  
 112. When the tempest (or difficulty) is at its highest,  
 'tis then help is nearer.  
 113. If we have a hundred businesses, we have a hundred  
 days (an idler's evidently).  
 114. Móra having a servant, and Móra begging (poor  
 enough to be your own servant).  
 115. Silk on Johanna and the rag on her father (fair  
 without and foul within).  
 116. Eaten bread is not thought of.  
 117. It is going from the devil's house to the demon's  
 house (from the frying-pan into the fire).  
 118. When the cup is full, it is then nearest to be spilt.  
 119. A person often loses a sheep for (by) want of a  
 ha'p'orth of tar (penny wise and pound foolish).  
 120. A [black]berry in the harvest-time is not less than  
 it; said of a trifling matter.  
 121. The clothes are the man (fine feathers, &c.)  
 122. There are slippery flags in gentlemen's houses.

I.—(Four to quit).

123. All who are to come, or have to come, will go,  
 The little old shaved gray man, will go,  
 The lark most beautiful on a mountain will go,  
 And the young man of great repute after them will go.

## II.—(Four not to go).

The plains or the mountain will not go,  
The moon or the sun will not go,  
The sea-water from the fish will not go,  
Grace from God will not go.

124. A sound breeches on John, and not a thing on his father.
125. It is your going asking (or seeking) wool of a goat.
126. If it is a sin to be ye'low, there are people damned.
127. Likelies are often loselies.
128. Corney (Connor) is as bad as the other.
129. Though a person's coat is near him, his shirt is nearer.
130. The little (quantity) tastes sweet.
131. Taste the food and you'll get a desire for it.
132. He (or she) is as jolly as a scarred mule.
133. By its taste 'tis better.
134. It's no journey to call to a house on the roadside.
135. When the cuckoo coos (speaks) on a leafless tree, and when Easter Sunday falls on Lady Day (March), sell your stock and buy provision.
136. Kiss the hare's feet.
137. A grain often escapes the grinding (of a mill).

(To be continued.)

N.B.—In Nos. 61 and 96 *aíneann* should be *aíen-geann*, and in No. 59 read *go h-easdaíreá*.

## A STORY IN KENMARE IRISH.

Deapina Óiaimada i g-Ciarrmaige.

Do bí an géalac ag tuit faoi an uair o'eirigh fear ar éaladac<sup>1</sup> ari gualamn an Aitinn, 7 do bái fearmáic ar féin. Bí a leabur cnuair, neam-ómpóroac, aet bí a éiríde ari a ion rin meirneamail buan-fearmáic. Do put bhuic éiríde 7 do ling a bpluair,<sup>2</sup> o'eirigh cneabair in an deiri 7 o'eiríll tair beinn an cnoic, 7 mar an g-ceurona o'fás an éaric-fmaoic a neao i mear 7 an fionnán-bái,<sup>3</sup> 7 do glaoó ari an g-coileac go maib an lá i ngar oóib.

"Caitear beir ari rúibál," ari an fear, "ní fúláir oam beir ag an Roí Mór anocht." Do buail ré ríor cum buin an cnoic 7 do o'puro ré le comla boetán bí in aice ríuétán imear 7 na fearga.

"Cia h-é rin?" ari gú.

"Míre a caiteir"<sup>4</sup> ari Óiaimada. "A maib doinneac ann ro ari fear na h-oróce?"

"Cuala ruo éigin ag gabáil timceall an tige, uair meáon oíóce, aet éamig faiteoir oim 7 níor eirígear im' fúide mar do fadóear go maib beir an." "Ca b'fíor oit?"

"Mar do éalar cogarmis,<sup>5</sup> 7 oar líom, ní gaeóilge do labraoari." "Ta go maib," ari Óiaimada leir féin. "Tósgar líom éu fearoa, a buídeanac"<sup>6</sup> ari reiréan.

Do leir ré uair a éloréamí 'ra éumne' 7 do éarraig an gíoraic cum rmeupóro o'fágáil cum na teine do áougaó.<sup>7</sup>

"Ná bac rin," a aetáirín, "béiréao im fúide ari nóimeac cum í áoamit."

"Coadail go róil, a caiteir" ari an t-aetáir, "ní fúil ré 'na lá rór, 7 níor éolair go ruamair ari fear na h-oróce." O'fear rí ruar ari, 7 do rós ré ari i. Do éummis oer 'na fúil glair, mar buo deáricac<sup>8</sup> leir an máetair an leaib nígine, 7 do éarraig re oirac biónac, aetiréac.

"Mo gíac é 'ra éill, a líora, o'fágair bígair glégeal, cuirle éum 7 luirne leacan ag líora ós." Cúalag an leaib é, aet níor éirig rí mar do bí rí eirí fuan 7 oúiréac. Do bí lám h-aetair ari a h-euroan rleamain, éamig cuinear móri 'na crioire; éalaró rí rí oíon an boetán líú<sup>9</sup> an fíolair 7 glóir binn na ríuétán. Ní éiofáir neamairac<sup>10</sup> ari uirre. Tá Óiaimada móri 'na foetair, crioceann bhoic faoi n-a ceann, crioceann gabair 7 crioceann caorac leacta<sup>11</sup> uirre, 7 an raiteac úri glan 'na leabur cóirgíge fúide. Tá an leaib 'na coolaó. Do ríge an t-aetair ríogair na crioire ari a h-euroan 7 do fúit féin ari éloréamí na teine. Cúir ré a éloréamí coir 'na leaptá. Bí a óá deapina faoi n-a rmeigín, a óá uillinn ari a glúnaib, 7 é ag rmuaineac. "Le ceirre bliatóna níor éioir mo glúin cum ragair. Cionnur a deunfainn? Do éuill Ríreáir Oirpín an ruo do rígear ari; bí an Oíom Mór

<sup>1</sup> Uneven ground covered with boulders.

<sup>2</sup> The den of any wild animal.

<sup>3</sup> Long coarse grass.

<sup>4</sup> A term of endearment.

<sup>5</sup> Whispering.

<sup>7</sup> To light, make up.

<sup>10</sup> Awe, fear.

<sup>6</sup> Another term of affection.

<sup>8</sup> Like.

<sup>9</sup> Cry.

<sup>11</sup> Spread.

as mo fínnhearaibh ionann ar fearó míle bliadhán:" nár óiflataigh ré mé le neart olígte na ngall? Níor beas dó rin, aet mear an fear gáirfeamail mo bean banamail do fuaasac. Bhí an marla rin 7 earbair an Oíoma móir a cioróe glan, aet do bhuirfear-ra a éliab i n-óiofáil. Beataasac allta ar fua na g-cnoc, comairra an fíolairi 7 an t-reaabac; aet go h-áirígte comh fíolairi leir an n-gaioit a fíreann timceall Mullais an aicinn. Do beaet uirgear mé féin 7 an ingean ar maoin an Oíppínig. Canaasac ná deunfáinn? Nár óein Cit cam-fúileac Oíppín a neas fan noíom móir im' ionas, aet do deunair-ra neas do Ríroáir—fé ciorígte de bán an teampuill gailloa. Eiré! fáimluigim go g-cloirim ius éigin. Do taróibheas<sup>12</sup> óam go maib Cit as teacé cmaria beairia an Seairiáin, cum feill do deunam oim; bhionglóro bheugac do ba eas í, mar éáimig fé i-teacé 'fan ngleann éirí an mbeáirna eile gan fíor dam. Denfas fairie níor géirie ariir oir, a Cit, 7 ní maíaró é-airdear go maib uir, mar fáspas-ra do éoir inr an Cúm as reaabac na rleibte." Do gíor 7ean-éirleas an ooiri, óir do éirí doine ó'n o-taob amuis é. Cíor 7airmaro an muníar 7 o'feuc fé ruar. Bí fairioir an boáin air laasó 7 óá fíul uiríáinna as fairie air ó'n o-táirig. Rit an lairí éirí óion an boáin mar rplanc<sup>13</sup> éirí bonnac.<sup>14</sup> Do rreab 7airmaro cum na leasra 7 do ríob<sup>15</sup> an leanb air a bacalainn. Ór cionn foíruim na teime labairi fuaim an ríleir 7 éirí 7airmaro beic ar nóir airib buile, nó leomáin i líon, an uairi caréam air a éáir-máiríe é. Lé rriar na ríul bí fé 'na fíre ariir 7 gíem air a éloréam aige. Léim fé cum an ooiri. Bí rmutáin teinríe ó na taobánaib as tuirim air, 7 do éirí fear na

táirighe rgaríreac<sup>16</sup> gáirie ar an uair do éonairie fé folc 7airmaro air laasó, 7 an beacé 'ga múcas. Do éairíam 7airmaro a éloréam 7 do buail go neim-eamail. Fairie go bíat; do éoir an fairioir é mar éuair ius an éloréim i n-éiríam inr an aómar. Seacáin a 7hairmaro! reacáin! éugac ariir an ríleir atá faoi ééigin do éiríe!

Faoi éeann nóim eile do bí gíem as 7airmaro air uball ríomairie an fíir 7 a bíor go laasó<sup>17</sup> in a éoirán. Tíur! ceatíar! cá meir eile? Do lingear air 7airmaro le na g-cloirímb. Ta an leanb faoi na oiríul éle 7 ní leiríó fé uair í. Seairíar na bloíab í gan amíar. Bí na cloiríme as báim teime éreara<sup>18</sup> ar a éle 7 7airmaro as uir i noíar a éirí as cior na m-beimeann. "Buairí go éiríe é a bairí<sup>19</sup> meata, tá comacé an oíabail as an méirleac," ar Cit cam-fúileac. Do éarar air a éas 7 oasó bíar óé, aet ní b-fuairíar leagan air mar bí fé comh lúimíar 7 comh mear le ríar. Faoi éreac, do mear Cit a builecorainté do bhuiré, 7 éug bhuir-íaríacé faoi na bíarí 7 ríor-íaríacé eirí a óá fíul, aet bí a námar rí-gíe 7 an oairi nóimeat bí lám Cit ó'n iuge óé. Do ríreac an ríurí eile le h-uáim 7 do ríreac le ránaig ó 7airmaro. Bí rírean timn, ríreac, 7 níor b-féirí leir ías a leanamíar.

Bí Cit rínte 'na cuirí ríla 7 o'feuc 7airmaro air go ríomíar. Níor éoiríam an leanb air a éirílinn éle, 7 do rreab a éiríe le h-eagla go maib rí gonta.

"A mhuir-máir! tá rí marib," ar fé an uair do leir uair í air an mbán. Do buail fé a óá bair, 7 do leir líu do éiríe na cnoic.

"Do bhuir Ríroáir Oíppín cioríe de máir 7 do marib ríleir Cit éirí. Oéon, a

<sup>12</sup> I dreamt.<sup>13</sup> A spark.<sup>14</sup> Tow.<sup>15</sup> Snatched.<sup>16</sup> A burst of laughter.<sup>17</sup> The leather about the ankle.<sup>18</sup> Sparks given out when iron or steel hit on a hard substance.<sup>19</sup> Lazy fellow.



búroeanac, oón! mo péata dúig mbliadán mo cáitir, oón ail-i-lúí." Do éom ré rop rionna-móna<sup>20</sup> i n-uirge na síge i n-gáirí, 7 do éumil an fuil ó na h-aḡairí. "O Dia tá sí gáirí na bloḡairí ní' ball sí rlan."

## ANECDOTA FROM IRISH MSS.

### XII.

Leabair laigneac, p. 281a.

Cetruir maccléireac do fheirí h'éinn oócótar ina n-ailíre do vúl do Róim. Dognít a n-oegireac la fepi n-amra do fíancair oc vúl do Róim. Dobiret fín ocup cniúneac dóib. Maít dóib. "I' eo ar maít dún tría, acallaim ino fíu maít fe iarí tuireac dún ó Róim, co n-dara na n-oíreir dún fíno corriabam inar n-ailíre ano, ar i' inna ceé toria ano eirí fín ocup cniúneac ocup caé toria aricena." "Fóen dúb!" oir in láec. "Robairbia mo maít-fe. Tabair-fe dano for maít damra .i. gúre Dé eim." Dogníteir ón. Tiaḡair co caircéllratar melic ocup martra petuir ocup fíol. Tecair anair doiruir. Cuinneḡair tría baile co rípalmaigheir dúb. "Acá síreir bec fíno. Acá síreir acé tríaḡ ano. Arair fíur tuireac ar," oir in fí. "Aclocur do Dia," ol in síreirac. "Mo fí talmanra dom' bñe ar ocup mo fí nemra do tuireac ino. Airicir ino, a cléireu, i' fect ra." "Coriop ríalro!" ol in cléireu. "Cio arberia?" oir in fí. "Coriop ríalro dóib." "Ar tír dóib!" oir in fí. "Sentire atacomnaic. Ná hebat cio urce in tíre." Tiaḡair ar urce ino láí fín, corriancatar caíraḡ ano. Búi in t-ercoir .i. a cóirec-rom oc inomut a lám aríin t-fíuḡ airabáirac. Co n-accaí corriaro cianro fíuḡorc in t-fíroḡa cúcaí. Do éuiretar beoḡ anir co m-búi i n-ué in

cléireu. "Beir lacc, a gillai, donno fíḡ ro!" oir in cléireu. "Nocon petar-ra cio ríal ano." Beirair do iarum. Orlaiceir leir, co n-acca ré tinní arḡair ino ocup tinné beirḡoir etuiru. Rocurtea leir immero. Nicon maí méit fíuḡeo in naé ae síb fect airaile. "Maít," oir ré, "co n-ḡairtar dún na cléireu." Doiróicet iarum. "Maít, a cléireu, acá fíno ar n-etarḡleóo. Ná fect tinné fe amne .i. na ré tinní arḡair it é ré late na fectmaine. In tinné óir i' hé in domnaé in fín. I' eo acáíu, ní trummu ní fect airaile síb. I' é a etarḡna fíre dírú. Amail naé trummu tinní oir fíno fect airaile, i' amlaio ríalro láí fect airaile don t-fectmain. Ar i' óen Rí doirḡair, ocup ní éairac olc for naé ae fect airaile. Anaro-fí, a cléireu, ocup síb deḡ-sóene, acé éna ná imríaro ríalro céin beí i m-beáro."

Connaé cóir dírú lenmain do fíalro nó fénairéct.

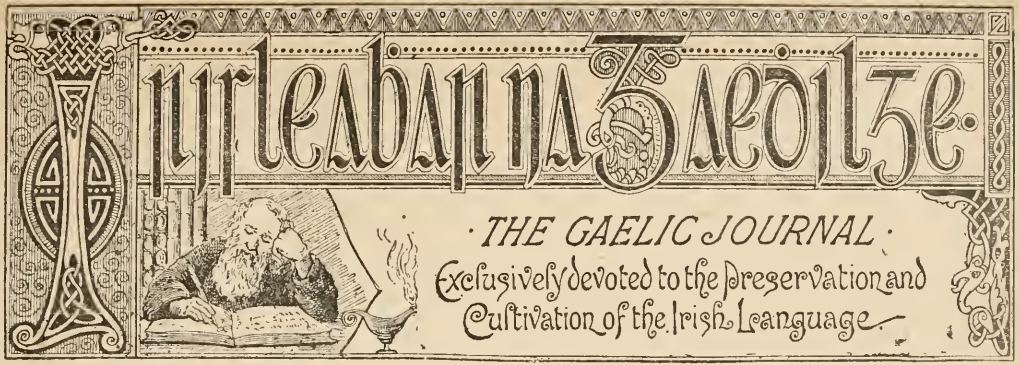
### TRANSLATION.

Four clerical students of the men of Ireland went on a pilgrimage abroad to go to Rome. As they were going to Rome they put up with a famous man of the Franks. Wine and wheat was given them. It pleased them well. "This is what we should like, now, to talk to this good man after coming from Rome, that he may give us some hermitage here, so that we may be in it as pilgrims; for plentiful is every produce here both wine and wheat, and every other produce."

(To be Continued.)

1679

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 [No. 53 OF THE OLD SERIES.]

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## TO OUR READERS.

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The Welsh National Eisteddfod has been celebrated with more than ordinary brilliancy this year. In the proceedings, which took place in the second week of the past month, not only prelates and nobles, but the heir to the throne took part. The Prince and Princess of Wales, and the Princesses Victoria and Maud, and a number of the aristocracy underwent the curious ceremony of initiation.

In Scotland, many of the nobility and gentry interest themselves in the tongue which belongs nationally to only half the kingdom. Prominent among them are members of the ducal houses of Argyll and Athole, the Marquis of Bute, &c. The Queen gave a generous contribution towards the foundation of the Celtic chair in Edinburgh. In Ireland things are slightly different.

A branch of the Gaelic League has been formed in New Ross, with Mr. Tobin, Town Clerk, as President, and Mr. W. J. M. Flanagan as Secretary. Mr. Flanagan is an indefatigable Gaelic student, and has acquired, self-taught, a most encouraging proficiency in the Gaelic idiom. We hope that the New Ross society will rival in energy the elder branches, among which the Derry branch holds, perhaps, the best record. Mr. J. J. M'Loughlin, from this latter body, speaking at a recent meeting of the Central Branch, gave an inspiring account of the numbers, enthusiasm, and practical work of the League in Derry, where, perhaps, not one-tenth of the members had a previous speaking knowledge of Irish.

We have been informed that the fishermen of the River Barrow, though not Irish-speaking, use quite a vocabulary of Irish technical terms, words of command, &c., in the

pursuit of their craft. Some of the members of the League in New Ross might do well to take down all that could be collected of such terms, which could not fail to be of great interest and importance.

The number of those contributing specimens of folk-lore from Irish-speaking districts increases every month. No doubt, many of our readers who have hitherto done nothing in this way will be stimulated by the example of other contributors to use their opportunities for the future. It will do no harm once more to enumerate the chief heads under which matter of this kind may be grouped:—(1) Stories from native and traditional sources; (2) Songs and poems; (3) Religious recitals or *parapeáda*; (4) Proverbs, weather-sayings, comparisons, &c.; (5) Charms; (6) Game rhymes; (7) Riddles. There are, doubtless, other heads under which the oral literature of the people may be classed besides the more common classes here enumerated. Then there are technical terms and phrases, *i.e.*, names either of instruments or of actions employed in such crafts as the Irish-speaking people follow—in agriculture, fishing, weaving, building, &c. Everything hitherto unrecorded under any of the foregoing heads should, when met with, be at once committed to paper.

One of the best translations into Irish ever executed was a rendering of two of Miss Edgeworth's tales, *Forgive and Forget*, and *Rosanna*, done by Thomas Feenachty, a teacher of Irish in Belfast, in 1833, for the Ulster Gaelic Society. The title of the book in Irish is "Máire agus Dearmuid, ríseal beag d'áirib ughóir Maria Edgeworth. Rosanna, ó'n ughóir céanna. Air n-a dtarraing 50 píunneas ó bheupla go Gaoidheilt, air iarrpáir 7 fa tsearmuinn na Cuveáda Gaoidheilt ullaó a mbeul-reaparaí, le Tomás Ó Flannacáir, oire Gaoidheilt 1 mbeul-reaparaí. Cló-bhuailte a mbail aáa Cliaá, 1833. A number of copies are at present in the possession of Mr. P. O'Brien, 46 Cuffe-street, Dublin, and students who are not in possession of the book would do well to write for it to Mr. O'Brien.

Want of space compels us to hold over a number of collections of proverbs, &c., received from contributors in various parts of the country. These collections, except such of them as have already appeared in earlier contributions, will be published in coming numbers. We would ask those sending in matter written in Irish to be good enough to observe the following not very embarrassing points:—(1) Writing in the Irish character should not

have the letters joined together, so as to be indistinguishable; (2) No contractions should be used, except, perhaps, the very common and well-known one of 7 for 45ur; (3) Plenty of space should be taken, so that the writing may not be crowded. In short, it should always be borne in mind that, at present, Irish to be printed must be written exactly as it is to be printed. Owing to the carelessness of contributors on these points, much of the matter sent to the *Journal* has to be entirely re-written.

### EXAMINATIONS IN IRISH.

We commented in our last issue on the character of the Intermediate examination papers in the Senior, Middle, and Junior Grades. We have to add that, if these papers were worthy of severe censure, the paper set in the Preparatory Grade was atrocious. It has been the custom in the Intermediate examinations, having regard to the want of facilities for making an accurate study of Irish, to make the papers in that subject somewhat less searching than in other subjects. This is only just. The papers for the present year, however, reverse the principle. The Irish paper for the Preparatory Grade is far more difficult than the papers set in other languages. The grammar questions require a knowledge of the most difficult irregularities, and this from children of 12 to 14 years of age! Other questions contain things equally preposterous.

In pleasing contrast to the Intermediate papers are those set by the Commissioners of National Education in the examinations for certificates in Irish for male and female teachers. These papers contain no quips or cranks or catch-questions, and yet they are well calculated to give a fair test of the candidate's knowledge of the subject. We hope, in a subsequent issue, to be able to notice the results of the examinations.

### EASY LESSONS IN IRISH.

#### PART II.

#### EXERCISE XXXVI.

##### § 223. THE SOFTENED OR "ASPIRATED" SOUNDS OF THE CONSONANTS.

We have now spoken of the sounds of the vowels in Irish, and of their peculiar sounds in the Munster and Ulster dialects; we have also spoken of the sounds of the various groups of vowels. We have treated of the broad and slender sounds of consonants, and we have now to speak of the softened, or, as they are generally termed, "aspirated," sounds of many consonants. We have examples of this softening down of consonantal sounds in other languages. Thus, from the Latin word *deliverare* are derived the French *deliverer*, and the English word *deliver*, where the *b* of the Latin is softened to *v*. Again, the Irish words *bóéar* and *leáéar* correspond to the English *brother*, *leather*, but the *é* is softened in sound (this is denoted by the mark above it, *é*), and the words are pronounced brau'-hēr, lah'-ār.

§ 224. This softening of consonant sounds is usually called **ASPIRATION**. Aspiration in Irish, therefore, affects consonants only.

§ 225. In studying "aspiration" we have to ascertain (1) how the aspiration of a consonant is marked; (2) the effect of aspiration upon the sound of each consonant; (3) when aspiration takes place.

§ 226. Aspiration is **MARKED** usually by placing a dot over the consonant aspirated, thus: *ḃ*, *ċ*, *ó̇*, *ḟ*, *ġ*, *ṁ*, *ṗ*, *ṙ*, *ṫ*. The aspiration of *l*, *n*, is not usually marked, and learners may neglect it in the beginning.

§ 227. Aspiration is sometimes indicated by placing a *h* after the consonant to be aspirated; as, *bh*, *ch*, *oh*, etc.

§ 228. We have now to see what are the **SOUNDS** of the aspirated consonants.

##### § 229. SOUNDS OF *l*, *n*, *p*, **ASPIRATED**.

The aspirated sounds of *l* and *n* are almost like the sounds of the English *l*, *n*. The aspirated sound of *p* is almost the same as that of *p* slender. As these sounds are not very important, they may be passed over lightly.

##### § 230. SOUNDS OF *t* AND *r* **ASPIRATED**.

Aspirated *t* (*i.e.*, *ṫ* or *th*) is pronounced like *h*.

Aspirated *r* (*i.e.*, *ṙ* or *rh*) is pronounced like *h*.

##### § 231. WORDS.

|                          |                            |
|--------------------------|----------------------------|
| Caéal (koh'-äl), Cathal, | § Baile an Aëa (bwal'-ä    |
| Charles                  | än ah'-ä), Ballina         |
| § O'Caéal (ō koh'-äl)    | § Baile Aëa Cliaé (bwal'-ä |
| O'Cahill                 | ah'-ä klee'-äh), Dublin    |
| † caéaoir (koh'-eer), a  | § so bpáé (gü brauh), for  |
| chair.                   | ever                       |
| bóéar (bō'-här), a road  | leáéan (lah'-än), wide,    |
| † bóéarín (bōh'-reen), a | broad                      |
| little road              |                            |

† Munster, koh'-eer', bōh'-reen'.

§ Literally, grandson of Cathal, town of the ford, town of ford of hurdles, until judgment.

§ 232. Note—Caéal is an old Celtic name, but in modern times it has often been translated into Charles. Compare *Ṫiar-muro* and Jeremiah in § 210.

We will now generally use *bóéar* instead of *muó*. *Róo*, however, is a pure Irish word, and is found in Irish manuscripts written before the English came to Ireland.

In many places *Baile Aëa Cliaé* is shortened to *B'laé Cliaé* (blah klee'-äh).

§ 233. *Aëa bóéar cam ag toul go Baile Aëa Cliaé*. Fás ríol ag an túinne, agus



cuir caòraibh a' an teime. Atá Diaimuir O'Caéail in Éirinn anois, ní ré a' an t-éirle. Níl an bócair glan. Atá an báo leathan, láiribh.

§ 234. Do not leave a chair at the door, the day is cold and soft. I am not going to Ballina, I am going to Dublin, and Cahal O'Neill is going with me: we are not going yet, as (maí) the weather is cold. The road is dry, the *boreen* is not dry. A soft crooked boreen. The road is not broad.

## EXERCISE XXXVII.

§ 235. *f* IS SOUNDED LIKE H.

The possessive adjectives *mo* (mū), *my*; *do* (dhū), *thy*; *a* (ā), *his*, cause aspiration. *mo* is pronounced like *mu* in *must*, *do* like *thu* in *thus*, *a* like *a* in *along*.

## § 236. EXAMPLES.

|                  |                |                  |
|------------------|----------------|------------------|
| <i>mo tír</i>    | (mū heer),     | my country       |
| „ <i>éobair</i>  | („ hūb'-ār),   | „ well           |
| „ <i>éúine</i>   | („ hoor'-nē),  | „ spinning wheel |
| „ <i>éime</i>    | („ hen'-ē),    | „ fire           |
| <i>do folair</i> | (dhū hūl'-as), | thy light        |
| „ <i>fláinte</i> | („ hLauz'-ē),  | „ health         |
| „ <i>fúil</i>    | („ hool),      | „ eye            |
| „ <i>fál</i>     | („ haul),      | „ heel           |
| „ <i>fúirte</i>  | („ hoosh'-tē), | „ flail          |
| „ <i>feamrós</i> | („ ham'-rōg),  | „ shamrock       |

§ 237. Atá mo láiribh. Níl do feamrós glan anois. Ná ré do tír. Ná cuir do fáil ar an t-éirle. Atá uirge in mo éobair. Ná cuir fóo móna ar mo éime. Níl mo fúirte in an ríoból. Fuair mé do fúirte in an eorina anois. A nóia, ná ré do tír.

§ 238. Leave my light. Do not stand in my light. I am not in your (*say thy*) light, Cahal is in your light. The fire is hot now. My fire is not hot. My eye is blind. Never leave your country. My ship is going to Ballina. Put my spinning wheel at the well. Do not put my bridle on the mare, my bridle is broken.

## EXERCISE XXXVIII.

§ 239. *S* is never aspirated except at the beginning of a word, and even then, when followed by *c*, *s*, *b*, *m*, *p*, it is not aspirated, because *f*, *i.e.* *h*, could not be pronounced before these consonants:—

Thus: *mo ríeul*, *mo ríoból*, *mo rígan*.

§ 240. *Táinig* (thaun'-ig) *came, did come*, is now usually spelled *táinig* (haunig); as,

*táinig* Seumair go baile áta Cliaé, James came to Dublin, ní *táinig* ré fóir, he not come yet.

§ 241. *Tug* (thug) *gave, did give*, is now usually spelled *tug* (hug); as, *tug* Caéal rígan do Niall, Cahal gave a knife to Niall; ní *tug* ré capall do Niall, he did give a horse to Niall.

## § 242.

*O'Caéail* (ō thooh'-āh-āl, ō thooh'-āl), *O'Toole*.

*flaí* (flah), a prince.

*maí* (mah), good.

In words of one syllable the ending *-aí* is pronounced *a-í* (o-eeh) in Connaught and Ulster; as, *maí* (mo-eeh), *flaí* (flo-eeh).

§ 243. Atá Caéal in Éirinn anois. Níl ré in Éirinn fóir, ní *táinig* ré fóir. Níl *flaí* in Éirinn anois. *Tug* mé rílling do nóia, a'gur atá rílling eile a' nóia. Atá coirce maí in an ríoból a' gur O'Caéail. Ní *tug* an peult folair móir do'n tír. Níl rígan a'gur anois; fuair Caéal capall a'gur rígan uaim.

§ 244. My knife is not sharp. My story is long. There is barley in my (in *mo*) barn now. There is a good prince in the country. The prince is going to Dublin. Art O'Toole gave a blow to Niall O'Neill. The young prince did not come yet to Erin, he is in the other country yet.

## EXERCISE XXXIX.

§ 245. *p* ASPIRATED (*i.e.*, *p* or *ph*) PRONOUNCED LIKE F.

## § 246. EXAMPLES.

|                 |             |           |
|-----------------|-------------|-----------|
| <i>mo póca</i>  | (mū fōk'-ā) | my pocket |
| „ <i>píopa</i>  | („ feep'-a) | „ pipe    |
| „ <i>páirce</i> | (fau-irk)   | „ field   |

§ 247. The particle *a* (ā) used before the nominative of address, causes aspiration, as

*a pēoir* (ā fadh'-ār) o Peter!

*a póil* (ā fōl) o Paul!

*a páirce* (ā faudh'-rig) o Patrick!

*a Seumair* (ā heam'-ish) o James!

Notice how the names *pēoir*, *póil*, *Seumair*, are spelled differently, *pēoir*, *póil*, *Seumair*, when the nominative of address is used.

*fíor* (hees), below, down

*fúar* (hoo'-ās), above, up

*tobac* (thūb-ok'), tobacco.

§ 248. Notice the difference between *riop*, downwards, and *fiop*, below ; *ruar*, upwards, *fuar*, above.

§ 249. *Óia tuit, a þeasair! Óia asur muine tuit, a Seumuir. Cionnur atá tú? Ná fás vo píopa ar an ríol, cuir vo píopa cuir an rílling in vo póca. Atá Conn óg, asur atá píopa asur tobac aise. Níl páipe ag þasair. Atá tobair in mo páipe, asur atá uige fuair in an tobair. Ní éainis an capall vo'n tobair fóir. Atá Conn fíoir ag an fáile.*

§ 250. There is a big hole in my pocket. Do not put my pipe in your pocket. Niall has a pipe, he has not tobacco Conn has tobacco, he has not a pipe. Do not put tobacco in your pipe yet, your pipe is not clean. My pocket is full. James, you have a horse and a mare. Peter has a pasture field. My pasture field is green ; your field is dear. Put your mare into my pasture field, there is no water in your well. Peter gave a pound to Niall. The horse is up at the well.

## EXERCISE XL.

## ELISION OF VOWELS.

§ 251. When *mo*, *my*, or *vo*, *thy*, is followed by a noun beginning with a vowel, the *o* of *mo* or *vo* is omitted, as

*m'aral* (*mos'-äl*), my ass  
*m'uan* (*moo'-än*), my lamb  
*m'im* (*mim* ; *Munst.*, *meen*), my butter  
*m'uplár* (*mur'-Laur*), my floor  
*o'olann* (*dhül'-äN*), thy wool  
*o'áit* (*dhaüt*), thy place  
*o'apán* (*dhär-aun'*), thy bread  
*o'óir* (*dihör*), thy gold  
*cpáiténin* (*thrau'-neen*), *thraneeen*, or blade of grass

§ 252. In the spoken language this *o'* for *vo* is often changed to *τ*, as *o'anam* (*dhon'-äm*), thy soul, often *τ'anam* (*thon'-am*), or even *é'anam* (*hon'-am*).

§ 253. *Ar bíe* (*er bih*, *er beeh*) in life, at all, *usually with the negative* ; as *níl uinne ar bíe ag an voirar*, there is not a person at all (any person, there is no one) at the door.

§ 254. *Níl olann ar bíe ar m'uan fóir. Níl, atá o'uan óg. Fan in o'áit, ná fás o'áit. Ná cuir palann in an im, atá o'im (dim) mílir. Ní eus tú o'óir vo Niall. Atá o'olann tìom. Níl ciann ar bíe ag fáir ag an tobair. Níl fíon ar bíe agam, atá uige go leop agam. Atá apán agam, níl im ar bíe ar an apán. Atá an bóair*

*glan, leacan ; níl cpáiténin ag fáir ar an píop anoir.*

§ 255. I am not going to Dublin, you are going to Dublin in my place, Patrick. My bread is fresh (and) wholesome : your bread is dry, your butter is not sweet. Your little lamb did not come to the door yet. My wool is cheap. There is no butter at all on my bread. Do not put any salt in the bread. Fresh butter, salt butter.

## EXERCISE XLI.

§ 256. *F* ASPIRATED (*i.e.*, *f* or *fh*) is silent.

§ 257. Thus *fuil* is pronounced (*il*). The word which until now we have spelled *níl*, am not, art not, is not, are not, is really the shortened form of *ní fuil* (*nee il*), and this is the form we shall use henceforth.

§ 258. *Fuair*, got, found ; *fuair mé capall*, I got a horse.

*Ní fuair (nee oo'ir)* did not get, *ní fuair mé rílling*, I did not get a shilling.

So also *ní faca (nee ok'-ä)* did not see, as *ní faca Seumair þeasair*, James did not see Peter. In Munster, the forms *feaca*, *feaca* (*faK'-ä*, *aK'-ä*) are used.

§ 259. *Ní fuil rílling ag þeasair, ní fuair ré rílling ó Niall. Ní faca an capall an tobair, asur ní éainis ré ruar vo'n tobair. Ní fuil Diaimuir ag obair in an leuna, asur ní faca mé Art ar an píop. Ní fuil ieult ar bíe in an rípeir anoir. Ní fuil mo píopa in mo póca, atá mo píopa agat, a Seumuir. Ní faca mé vo píopa.*

§ 260. I did not see a ship or a boat on the water. Niall did not see the seagull in the sky. Cathal is not on the island—Dermot did not see Cathal on the island. I did not see the man working. I got a shilling from Art, I did not get a pound from Art, I got a pound from Niall, and the pound and the shilling are in my pocket now. Nora is not below at the well ; she is above on the cliff.

## EXERCISE XLII.

§ 261. *F* AFTER VOWELS.

When *f* follows *mo*, *vo*, the *o* is omitted ; as,

m'feur (maer), my grass ;  
 m'fion (meen), my wine ;  
 m'feur (mar), my man, husband ;  
 m'fuil (mwil), my blood ;  
 m'feoil (m-yöl), my flesh ;  
 o'funneös (dhiu-ög), thy window.

§ 262. Feur and bean, besides meaning "man" and "woman," are used for "husband" and "wife."

§ 263. Instead of leuna (laen'-ä), meadow, the word moinfeur (mönw-aer), *literally*, bog-grass, is often used.

§ 264. Atá an feur tuim in an ríoból, atá m'feur úr in an moin-feur fóir. Ní éamiz m'feur ó'n Oileán úr fóir. Tug mé an fion do Miall, agus tug m'feur an rpeal do'n tuine eile. Ní fuil an fion in an riopa. Ní faca mé o'fion (dee'an) in áit ar bié. Atá do fúirte fíor in an ríoból.

§ 265. Nora, your husband is not in the meadow now, he and my husband are at the well, drinking water. My husband has a big, young horse ; he got the horse in the meadow. The man came to the meadow, he did not find any person (tuine ar bié) in the meadow. I did not see your husband. I did not see your husband anywhere. I did not see your scythe up in the meadow.

#### EXERCISE XLIII.

§ 266. ASPIRATED SOUNDS OF b AND m.

The aspirated sounds of b and m are practically the same.

§ 267. b and m aspirated (*i.e.*, bh or bh, m or mh) are pronounced as follows :—

When SLENDER (that is, next e or i) they are pronounced like v.

When FINAL (at the end of a word) they are also pronounced like v.

In other cases they are pronounced like w.

Examples and notes on local peculiarities will now be given.

#### § 268. WORDS.

|                         |                          |
|-------------------------|--------------------------|
| *agairb (og'-äv), at ye | Galilm (Gal'-iv), Galway |
| lib (liv), with ye      | bi (vee),                |
| rib (shiv), you, ye     | paib (rev),              |
| linn (lin), with us     | } was, were              |

§ 269. bí is the past tense of atá ; as, atá ré óg, he *is* young ; bí ré óg, he *was* young.

§ 270. Raib (rev), was, were. Note (1) that raib is pronounced irregularly, not (rav), see § 132, but (rev). The reason is, that it was formerly spelled raib, which would be pronounced (rev). (2) Raib is never used except after such as particles ní, *not*, as, ní raib an báir ar an uirge, the boat was not on the water ; or an, used in asking questions, as, an raib an capall ag an doirar ? was the horse at the door ?

§ 271. In answering questions in Irish no words like "yes" and "no," are used ; as,

An raib Nóra ag an tobair ? Bí.

Was Nora at the well ? (She) was, *i.e.* Yes.

An raib Cahal ag dul go Galilm ? Ní raib.

Was Cahal going to Galway ? (He) was not, *i.e.*, No.

#### § 272. OTHER EXAMPLES.

A bean (ä van), his wife ; a bheac (ä vrak), his trout ; a míc (ä vik), o son !

§ 273. Ní fág do bheac ag an doirar. An raib Cahal lib ag dul go Galilm ? Bí, agus fuair ré capall ar an mó, agus éamiz ré go Galilm linn (with us). Bí arit tinn, agus fuair ré báir fóir. An raib capall agairb ? Ní raib, bí bó agus aral agairb. Atá funneös leatán ar an vún.

§ 274. We are not going down to Galway, ye are going up to Granard. We have a horse, ye have a coach. Had ye a scythe in the meadow ? Was the horse working in the meadow ? Dermot was not working with us down in the meadow. Had Nora a lamb ? No, she had a sheep. Had Art a horse ? Yes, and he had a coach. My window was clean, thy window was not clean. There was no window at all in the fort.



## bearna dhìarmada.

(Continued.)

Cuiri Cit ornaò air; o'fheuc Dìarmaro ruar go fearisgac. "A b'èamhnaig Ìallua, b'fhuilir do' beatairò fòr?" Do èar ré an claidheamh ór cionn a èinn 7 an daria nóimut do èairé ré uairò é.

"Ní buailpeao fearu air láir go b'iaé," air Dìarmaro boét, marí bí c'pioròe macánta aige 7 méim éipócaipeac 1 n-anníreom na oisige do yunn buacáil b'án vé. Cao a éimíó? Dìarmaro ag baint a léime de lín-euaoac gairb óé, 'á g'earraoac na blocaib 7 ag ceangailt cuirle Cit. Ba dóig leat guri liaig é. Do ceangail ré go doét an cuirle vé ruar de'n uillinn 7 do coirg an fuil. Nuair a bí ynn c'piorócuigéte óóg ré ruar a éeann. Do p'peab a éipioròe 'na éliaib le huatbár marí bí an ingean 'n-a fearaim ór comair a fúil.

"Taróbye Nóia óige, d'arí mo bairve!" air ré, aét do cuiri an leant a dá láimh timéall a muiméil 7 póg é.

"Tá fuil oir, a acairín óilir," air an leant.

"Ír dóig liom go b'fuil do nó trí de r'griobair oim," air reiréan. Bí go veimín, marí do buail an p'leupí 'ra g'ualainn é 7 air a son guri éneap-geom do cuiréao air, fíil ré móián pola. Fuair ré marí an g'eusona trí nó ceatairí de é'puectairí ó na claidheamh 7 fíil a éuro pola air an leant. Nuair a éonnaipé ré an fuil uirru air o'úr éáimig r'ganuipéao air 7 an uair do éuimil ré an fionna-móin ví do éopuig 7 labairí rí aét níoir éualais reiréan í. Bí c'pioròe an acairí boét buairéapíra air a son 7 éáimig meapíall air.

"Ionnuir go veimín ní'l Nóia óg maib," 7 yunc 7 léim ré air fuo an mácaipe. Rinne ré níoir mó fòr marí do póg ré a namaro nemineac le méro a lútgáipe. O'f'or'garl Cit a fúile go fann, lag. Buail Dìarmaro air a muim é 7 do éóg leir é míle nó do éum an tige buò neapá oóib.

"Tabair b'iaon bainne do a máipeuo," air ré le mnaoi an tige; "mo mállaét air, loirg ré mo boétán 1 g-Cúmlumna 7 tá ionao mo ynnirí 1 n-Diom móir aige, aét ní ríu buille anoir é 7 bídeac leir."

"O Dia linn," air an bean "tá fuil oir, a Dìarmaro!"

Táimig ymigeao gáipe air.

"Ní'l ann aét cneap-geom. Bhídeap réim 7 Cit rí ag ymige cleap-claidheamh, g'earra reiréan ynn 7 do beanaip-ra an deapina vé. Do éuill ré go maic é, aét air a son ynn, cuir a éoalaó é 7 g'eobairí ríor."<sup>21</sup>

"Dubairt Seaán an éuillinn go maib—"

"Éir! 'bídeann cluara air an g-coill,'" air Dìarmaro. O'fheuc ré go cuimh uirru 7 o'fheuc ríu air. Éingeanair a ééile. Do éogairí Dìarmaro léiti.

"Ta fionnac 1 meap na n-uann, a éairveap<sup>22</sup> mo éipioròe. Dá méro a éneao tá a éluar r'lán. Verò o'poc-f'luag 'gá loirg fá éeaoóir, tá neapí a doétain aige fòr éum yún o'nnirínt, 7 meapaim dá mberéao fíoir aige go b'fuilimíó-ne air tí áir o'f'uir 7 mberéao b'uirgean fuilteac timéall an acairí míeál anoct."

"G'eallaim éuirt go o'uibpam r'lán a baile é le congnaim dé 7 go mberó airpeann agumh ynn an g-Cúmlumna Dia Doimnais reo éugaimh le congnaim na T'pionóiré. Congairí mo dála go otagao airí."

"Go mberuó Dia r'lán tu a Dìarmaro," air an bean.

Do póg ré a leant 7 do góil rí go bog. Ní maib fúil Dìarmara réim t'pim 7 do é'pall ré éum r'ubail. An o'róce éeusona bí ré air b'puaé an éuam ag an Ror móir. Bí an g'ealaé ag éirige ór cionn na genoc, an uam éom éuim go g'eloirpéa do éipioròe ag bualaó, an muipí f'iaóain boirb anoir éom yuamhíair le naoréeanán air uét a mácaip, aét anoir 7 airí do éluimpeá r'peann<sup>23</sup> marí éogairí na ríre 7 ann ynn éipeá an g'péan 'í na cloca beaga ag ynt air a ééile marí do éug an t'ráile póg oóib.

<sup>21</sup> Rest, relief.<sup>22</sup> A sponsor at baptism.<sup>23</sup> A snore.

"San ainnear, a còmharranna, is b'leas an oirde i cum fàilte eir nìon an fàgairt òs ò'n Spàinn."

"Is b'leas go deinn," ari iarann.

O'fàirleadar an euan go geur mar tugad riabò oòib go riab b'irdean fàllsa ari ti an t-fàgairt do fàbàil.

"Mo còmharrile do'n oirdear<sup>24</sup> ro Òpoma Mòirle panamaint 'na leabthacais anocht," ari Oiarimaro.

"Ta nòct<sup>25</sup> oir do èlardeam a nòct-saò, a Oiarimaro," ari feari aca.

"Tà, 7 é eir i n-uèct éigin anocht," ari feari eile.

"Is feari maiteammar 7 macántaèct ná fearis 7 fuil," ari fearnòir a b' n-a mearf. "Cloidim," ari ré fòr, "go b'fuil oirde-fuadair faoi an oream ro àirighe aèct tá fuil aham go mberò rìt 7 ròlár aham n'huair èicparò. an fàgairt èugam 7 go geurfeair deirde le himfeair. Do b'feari oinn ari georòim do fàbàil annro ari faineam na tría fà ó támao 1 oteannta èile."

"Sro leat," ari fàc uime aca 7 ari b'ruac na fàirighe, faoi an fpeur riéaltanaè, o'fòrtaid fàc feari aca a èirde eum De.

An uair do èirdehuirdeair na huir-naighe, dubairt Oiarimaro guir moctuis ré ualac aham imteact d' èirde.

B' an oirde i fcaiteam aèct nìoir èamig an fàgairt 7 beairtair rilleac a bairle.

"Èir!" ari Oiarimaro, "faoilear guir èualar b'oirnaò<sup>26</sup> aham ena fà<sup>27</sup> 'staob èall o'è n' t'puit roim."

"Nìoir èualamair aon nìò," ari fàc uime, "aèct fògailig<sup>28</sup> eunlaite na mara."

"Nìoir mèac mo èluar iuan fòr oim," ari fèirlean, "7 berò fìoir aham cao atá ann."

Faoi èann nòim do èualair fèir-faò 1 mearf na n'uilleadair 7 uime éigin a nguair a èacta. An uair do èan-faòair ari lèair b' feari ari èul eum aham

Oiarimaro 7 é aham fòir<sup>29</sup> a f'fòine faoi uirge.

"Èirir tu a' Oia ná m'è an feari," ari an fearnòir.

"B'fuil fìoir aham fèirab é ro Maor b'irde Òpoma Mòirle? B' ré aham fèirle oirab ari faò na h-oirde," ari Oiarimaro go m'èirde<sup>30</sup>.

"Nà bac rim de," ari an fearnòir, "maè 1 n-a fàò an uir,<sup>31</sup> a Oiarimaro, a èirde!"

"B'io a beata leir ari roim do fèirde, a b'èallam," ari Oiarimaro, "aèct fèacann do èann l'at ari, mar atá ré eum fèallac le fionnac, 7 eum fuilteac le h-eairig uirge."

(To be Continued.)

## POPULAR PROVERBS, WEST CONNAUGHT.

1. Fàham eairig eairig eile.
2. D' m'nce èirdeannir an eirigir go oir an tobair, b'irteair é ari deirde.
3. Tobac 'n'oir b'io, is ari bean an t'ighe atá rim.
4. N'f fìoir aham èinneac è n' ari a fòil-leannir an b'ighe, aèct an té atá fà èairdeam.
5. Is iomra fòir ceòl, mar dubairt an feari a riab an t'iompa maè aighe.
6. Is coramlaèct oirde-amirle, tóin an èair leir an t'èirde.
7. An té nac b'fàham an fèirle, is m'oir an fòg leir an anb'irle.
8. 'S'io na oame boir a f'irdeair na b'èirde.
9. B'irdeann bol le f'èir go m'nce fòlaim.
10. Is fèir fuil do buairt ari eul eairac.
11. Nà eirigir é, mar dubairt an bean fàir leir an b'ota b'èirle.
12. Tàir eum b'èirde leir an b'èirle ari eul ari fèir a' fàir.

<sup>24</sup> Dregs, refuse.

<sup>25</sup> nòct = mian, desire.

<sup>26</sup> Brushwood, firewood.

<sup>27</sup> Breaking; enag, a blow.

<sup>28</sup> Cackling.

<sup>29</sup> Plunging.

<sup>30</sup> Vexed, annoyed.

<sup>31</sup> Good in return for evil (proverb).

13. 1r ualach eusciom fogluim, aet 1r áobair aéiminn í go minic.
14. Saoileann an t-amachán, nae bfuil don tume cionna aet é féin.
15. 'San áit i mbídeann muid bídeann caint, 'sur fan áit i mbídeann laeann bídeann paléar.
16. Saoileann an ppeucán sur veire a éun féin ioná don éun eile ra goill.
17. 1r ionda muet i n-a otagann an bair.
18. 1r feárr marcuigeaet air gabair, ioná ríubal coire.
19. Ríogaet uile tume, a mionn féin.
20. 1r lúga ioná ríuige madair na hup-cóire.
21. Tá tú com mí-náirae le cipe goir.
22. Tá do caint com bhuigeair le ríáile.
23. Déanfar tú é, nuair a déanfar an euae neao.
24. Ní hé an marae pota a gnídear an leite, aet min.
25. Tá oioe-annm com dona le oioe-bualao.
26. 'San áit i mbídeann deatae, bídeann ríul le tear.
27. Ná marb an éim go mberó an t-ál coeuigete.
28. Muir geuiró tú fan eairae, ní buair-pró tú fan fogmair.
29. Ná leig do mún le cloroe go mberó amair aeao éar a bárr.
30. Má' mian leat níó do fuagha, mair mar mún do bean é.
31. Níl mair ae cuir lánne i bpóca polam.
32. Tis le uall a bealae do faáil go oí a beul, aet ní uile lá a gabfar re ghuiríao.
33. Níl móimán róga i oiontóó léine palaigete.
34. Ní bídeann fáilte mion an té a bídeann ae iairmar íarao.
35. Tá oéir i noeo blácais, aet tá óa oéir i noeo leaimae.
36. Ná tabair an bpeug go mberó tú piéro le buille.
37. Omuo do ooir pul má otagann tú an bpeug.
38. Buair an goicám, fata agur ríaoán.
39. Com geanamuil le ríaoán, ná gabao muir air pon a buile.
40. Tá pé mar an macalla, níl 'fior ae éinneae a áit comnuoe.
41. Seall móimán agur beró go leóir ooo' éoiríoeaet.
42. Ní eis le mála polam fearam, no le cat marb ríubal.
43. Teaeair o 'ia do comne, agur ná mteigíó pé polam.
44. Níl ríor air fóg muir mbi anróg mionne.
45. Ae cuir claoe éimíoll goir leir an euae do congbáil iris.
46. Ae tóiríoeaet oieancaro i meirg camán clúmae.
47. An ní nae bpeiceann ríul, ní bíonann oioroe.
48. Labair go roair, bídeann cluara ae ballaroe.
49. Beirann ooir o ríul ruaimnear do oioroe.
50. Tagann fata móir ar póim.
51. 1r fearair ríuioao an pota, ioná lígeao na leice.
52. Bídeann muirgin níor mó ae oieó-lín, ioná ae ríaeoub.
53. Sgaóan air róo ruair i b-fao ruar o'n temró.
54. 1r mair oíol go lá, aet ní fearair ná go bíae.
55. O'fuiríoeao muir air bit do fearair noe-uigete.
56. Bídeann cumine fao ae fear-páirroe.

## TRANSLATION.

1. One chaffer finds another (i.e., one ugly person finds another).
2. Tho' often the pitcher goes to the well, it gets broken at last.
3. Tobacco after food is to be provided by the housewife.
4. No person knows where the shoe pinches but the person that is wearing it.
5. There is many a sort of music, as the man said that had the wooden trumpet.
6. It is the sign of bad weather, the cat's back to the fire.
7. He who does not get the meat finds great consolation in the broth.



8. It is the deaf people that make the lies.
9. A belly to the sun is often empty.
10. It is easy to make a scabby head bleed.
11. Don't stir it, as the lazy woman said of the stinking pot.
12. You are as great a liar as the man who said he heard the grass growing.
13. Learning is a light load, but it is often a cause of contention.
14. The fool thinks there is no one wise but himself.
15. Where there are women there is talk, and where there are ducks there is dirt.
16. The crow thinks that his own bird is prettier than any other bird in the wood.
17. Death comes in many forms.
18. Riding on a goat is better than travelling on foot.
19. Every man's mind is his kingdom.
20. Smaller than a fleshworm is the mother of mischief.
21. You are as shameless as a clucking hen.
22. Your talk has as much substance as a shadow.
23. You will do it when the cuckoo builds a nest.
24. It is not the potstick that makes the stirabout, but meal.
25. A bad name is as bad as a bad beating.
26. Where there is smoke, there is expectation of heat.
27. Don't kill the sow till the brood is reared.
28. If you don't sow in spring you won't reap in harvest.
29. Don't tell your secret to a ditch till you have a look over the top.
30. If you want to advertise a thing, tell it as a secret to a woman.
31. There is no good in putting a hand into an empty pocket.
32. A blind man can find his way to his mouth, but it is not every day that he can catch a hare.
33. There is not much comfort in turning a dirty shirt.
34. There is no welcome for one who borrows.
35. There is charity in a drink of buttermilk, but there are two charities in a drink of new milk.
36. Don't give the lie till you are ready with a blow.
37. Shut your fist before you give the lie.
38. The miser's wedding—a potato and a herring.
39. As decent as a herring, that never was caught for the sake of his belly.
40. He is like the echo, no one knows where he lives.
41. Promise much, and there will be many in search of you.
42. An empty sack cannot stand, nor a dead cat walk.
43. A messenger from God for you, and may he not go empty (said by a woman when her child cried).
44. Comfort is not known, if poverty does not come before it.
45. Putting a ditch round a field to keep the cuckoo in.
46. Searching for a flea among a heap of feathers.
47. What is not seen by the eye does not grieve the heart.
48. Speak easy, walls have ears.
49. A tear from the eye eases the heart.
50. A large potato comes from a small seed.
51. The scrapings of the pot is better than the lickings of the lid.
52. The wren has a bigger family than the raven.
53. A herring on a cold sod far up from the fire.
54. It is good to have enough till morning, but not better than for ever.
55. Anything will fit a naked man.
56. An old child has a long recollection.

## NOTES.

18. Other forms of this proverb: *17* fearr marcuigeacht ar bít 'ná coirítheacht, any riding is better than bad walking (Tyronne); *17* fearr marcuigeacht ar gabar 'ná coirítheacht ná feabar, riding on a goat is better than walking at its best (Munster).—E. McN.
39. The following is a rhymed variant of this proverb: *Spó mo éiríthe an iḡsádn nár gabad aríam i ḡeoirí, 'S-a pléitín ar maíom 7 'S-a gabail tránóna* (Louth).—S. L.
56. In the time of Henry VIII. a kind of organization of freebooters existed in the West of Ireland called the "Old Children." The proverb may contain an allusion to this body.—E. McN.

## WEST CORK PROVERBS.

(MR. O'LEARY).

*Ní cráó ḡo cloínn* (There is no anguish of soul till one has children, *i.e.*, all anguish is as nothing compared to that created by children). *Íorann cat ciun bíad* (A mild cat eats food, *i.e.*, a gentle exterior is no sure index of what a person's inward feelings may be). *Cuir ía cóimí, 7 ḡeóbtar ḡnó ve* (Put it in the box, and a business will be found for it, *i.e.*, throw not away what you don't presently want; it may be useful hereafter). *An té ná tóḡfár cóimíle, ḡeóbar ré cóimíac* (He who will not take advice will get a combat, *i.e.*, will have to encounter difficulties).

*Ír maíḡ leíḡear mac maí le oíoc-mátar* (Woe to him who forgets a good son because of an evil mother, *lit.*, who lets a good son with an evil mother). *Máíḡ ḡuala ḡan bhrátar* (Woe to a shoulder without a brother, *i.e.*, woe to him who has no friend). *Tar éir tuiscear ḡac beair* (When a thing is done advice comes too late, *lit.*, after (its being done) every deed is (rightly) understood. When the deed is done, it is then one knows the consequences). *Caiteann ḡac donne(ac) ḡéill ead 'ó'á bacaiḡe fém* (Everyone has to submit to his own lameness). *Tabarí 'so éirí 'so mnaoi aníur 7 bí fém 'so ómíḡ* (Give the girdle to a marriageable woman, and be a fool thyself, *i.e.*, what

you need yourself give to another, and then be—a fool.) *Thinne 'na doimhí thinne gan donne*(aé) (A person trusting to one is one trusting to none, *lit.*, a person in his one person, a person without anyone). *Tabair a rogha do' n bhoac 7 béairíaró ré vóga duit* (Give his choice to the churl, and he will give you the dregs).

NOTE.—*Vóga* is opposed to *rogha*: *vóga* is also heard in W. Cork, as *atáim anoir gan vóga gan doimhí* [= *doimhí*].

*Ír fuair an tíg naé gnáthúigro na fíu* (Poor is the house where the men don't dwell). *Ná raol go m-beró Síghle arí coir aghat* (Don't *think* till you have Sheela by the foot=Don't count your chickens before the eggs are hatched (*There is a pun on saoil*).

West Connacht (Mr. O'Faherty):—Regarding the day of the week in which it is thought best to begin a journey, the following verse is said:—

*Ná véan imhic luan nó Máire;  
Ná Dia-Ceudaoim, lá arí n-a bájac;  
Bídeann Dia-óairtoaim foillib, ráim;  
Ír ionruaí an doine ag báiríog;  
Fág an Saéarín ag Máire Mháirín  
'S iméig Dia Doimhíag, marí í é  
Ír fearú duit.*

Do not move on Monday or Tuesday, or on the next day, Wednesday; Thursday is usually calm and gentle; Friday is often raining; leave Saturday to Mother Mary, and go on Sunday, as it is this is best for you.

Some versions have in the last line, *má'í é ír fearú leat*, if you prefer this, if you wish.

This word *imhic* (in some places *imhíge*; compare *comáice* and *comuighé*) is the word used for a "flitting." In the Arann Islands *imhic* *uabair*, *lit.*, "flitting of pride," is said when a person without any sufficient reason changes his residence. But perhaps this is really *imhic* *íogmháir*, a

harvest flitting. *Ionruaí* is a very common word in the West; *ír ionruaí* (*oon'-dhoo-ál*) *amharó*, and is often thus. The consecration of Saturday to the B. V. Mary is very ancient.

An old hymn (Mr. O'Faherty):—

*Fuair mé an báirín fo ó Mháire Lára (Lacy):  
Sínim ríor marí fín Chriost ran seoié,  
Bíat Máire marí ríaball oim;  
A Máire óilí, mo míle gráó éú!  
Mo léig léigí, tinn a'í ríán éú!  
Mo fíor-éaríar arí uairí mo báir éú!  
A Máireogean Máire, tabair m'anam ríán  
leat  
Arí do óear-láim go cúirí na ngráíra.*

Compare this with the West Cork hymn given before:—I lie down as Christ lay on the cross; Mary's cloak be a protection (scapular) on me. Dear Mary, my thousand loves art thou; my leech of healing, whether sick or well; my true friend at the hour of my death. Mary, Virgin, bring my soul with thee safe to the court of graces, on thy right hand.

Another short hymn is often joined to the above:—

*Tá ceiríe coiméil arí mo leabairó,  
Tá ceiríe aingil oílla ríaríra,  
Na t'í aingil ír áiríe í b'fáiríra  
A éimíaró í a gráíarí m'anam aríí go  
maríarí.*

Four corners on my bed, four angels on them spread; the three highest angels in heaven be protecting and guarding my soul till morn again.

There is an old English hymn of much the same import.

To test one's articulation, the following may be said nine times, "without drawing breath":—*Cearíe uiríge arí loé uiríge, a'í í ag plubáil í ag plabáil, eia véaríaró naoi n-uairíe é, gan foillíge, gan fáillíge?* A water-hen, on a water-lake, and she

dashing and splashing; who will say it nine times, without hesitation or failure?

#### NOTES ON FORMER PROVERBS.

The proverb queried in last issue should be *ní mair leir na mnáibí beatha an bhlácaí*, the poor women like (are content with) the buttermilk. The word *cuais* is apparently *cuais* (= *cuaisge*), a pity, reason for grief: *níl don cuais go láige*, he has no reason to cry.

#### CHARACTERISTICS OF IRISH LITERATURE.

We have already referred to the paper in the May issue of the *New Ireland Review*, contributed by Mr. John MacNeill, on some characteristic notes of our national literature. As the writer, besides being one of the very foremost of Irish scholars, is familiar with many languages and literatures, his views should have special weight. We quote some passages of the paper to show its general drift:—

“If that dangerous study, Irish history, were general in our schools, ‘every schoolboy’ in Ireland would know that there was once a time when his nation held the lead in learning and culture among the peoples of Western Europe. In the age that followed the collapse of the Roman Empire and its over-running by Teutonic and other barbarians, the Irish became, in the words of a learned German, the schoolmasters of Europe. Hardly an ancient library on the Continent but bears clear traces of the industry of those unwearied teachers—traces too, not less clearly, of their nationality. They have filled the margins and interlinear spaces of many a manuscript, sacred and profane, with glosses, notes, commentaries, and, now and then, with pieces of poetry in that Gaelic tongue, which is the most indisputable sign of an Irishman’s nationality. Men of deep, acute, original thought, of bold and comprehensive view, of fine æsthetic feeling and subtle taste, it is not to be imagined that the language which so manifestly was the constant vehicle of their thoughts and feelings could possibly have been wanting or behind-hand in that permanent expression of thought and feeling that we call literature. Even though time and barbarism had succeeded in destroying every trace—every tradition—of such a literature, we might yet safely assure ourselves in this *a priori* fashion that it must once have existed.

“Fortunately, in spite of the ravages of time and barbarism, the industry of our scribes and the old love of Irishmen for their old literature have preserved, of the once ‘countless multitude of the books of Eiré,’ a sufficient remnant to enable us to form, if not as yet a general notion, at least some particular notions of its character. In Celtic philology, it has been said, every cast of the net brings in something new and precious. The same is true of Irish literature, which affords its students, and will afford them for a long time to come, all the fresh and alluring joys of the pioneer and discoverer.

One of the clearest marks of ancient Irish literature is the mark or note of nationality. There is a negative nationality—an exclusiveness and an absence of external influence—which is strongly marked in Irish literature, and is in itself a clear proof that Irish literature was already a firmly established and flourishing institution, when the coming of the Christian Faith brought Ireland into closer communion with the world outside. There is also a positive conscious nationality, which consists in a

constant recognition of the unity and community of the Gaelic race, and in the recognition of Ireland as its chief home and ancient patrimony, and as one of the dearest objects of its affections. Here we have to consider nationality not as a matter of history, but as a character of literature.

“The greatest work of Irish prose literature is, by common consent, the famous tale of the Foray of Cuailnge. It is noteworthy in this connection that the best extant version of this prose epic, the motive of which is the glorification of the Ulster hero, Cú Chulainn, is found in the *Book of Leinster*, a compilation made by Leinstermen for Leinstermen, and teeming with marks of strong provincial bias. If Leinstermen delighted to hear of the glories of Ulster warriors, it was because they saw in those warriors the heroes of the Gaedhil as one nation, and of Eiré, their fatherland. For the same reason, the epic tale of the Battle of Rosnaree has a place in the same compilation, though it is most markedly a tale of the triumph of Ulster and the humiliation of Leinster. The most noted of the numerous episodes that go to make up Táin Bo Cuailnge is the fight of Fer Diad. Cú Chulainn is the champion of Ulster, Fer Diad of the men of Ireland, as the hosts of the other provinces, combined against Ulster are called throughout the tale. But it does not enter into the narrator’s mind that the Ulster minority is other than one in nationality with their opponents. The two heroes, meeting in deadly conflict, are described as the two bright lights and the two keys of the valour of the Gaedhil.

“There is another way, less direct and conscious, but not less real, in which Irish literature shows its note of nationality. It is in the value set by Irish writers on everything Irish, every family, every place, every custom, every name, far above and beyond any value they attached to the things of other countries, however great in power or in history. In fact it is round Irish history, Irish traditions, Irish myths, Irish localities, Irish institutions, that the great mass of our ancient literature gathers. Our annalists synchronize the native kings with the Roman emperors, and in treating the history of the world they give the main part to the history of Ireland. We have, indeed, the tale of Troy divine rendered into Irish and dressed up in thoroughly Gaelic dress. But there its influence ends. Achilles and Hector may have proved mighty rivals to Romulus, Roland, Hermann, Havelok; beside Cú Chulainn or Diarmaid they are as nothing.

“Another great note of Irish literature is its strongly objective character, how it deals with acts and facts, with sensible objects, rather than with views of the mind. Introspection and subtlety of thought are rare phenomena in Irish literature. In poetry at least, as we shall see, literary form was often cultivated almost to excess; but complexity and subtlety were generally avoided in the matter. Hence that vernal freshness and that absence of the odour of midnight oil, which are so characteristic of Irish writings. I have heard it urged as a reproach to Irish literature that it brings to the cultured mind none of those serene joys that we gain from the works of classical antiquity and their modern imitations. To my thinking, there is some praise in the reproach. Culture itself rebels occasionally against overwrought thought in literature. The Irish writer or poet found his audience, not in circles of the exquisite, but among men who lived an outdoor life, and with whom it was a rare thing to die in bed,—among soldiers, craftsmen, yeomen, and in the assemblies of the people. The people at large, gentle and simple, *treun agus truaigh*, understood him and learned from him. The echoes of our ancient literature



have verily rolled from soul to soul, dying out only as the language it was built from approaches extinction. How far is the same true of the literature of "culture," even in these days of compulsory education?

"Not that Irish literature gave no expression to purely contemplative and indoor thought. We have examples enough to show that this was not so. To one such instance the learned Italian Celticist Ascoli alludes in a passage of great beauty and pathos in the preface to an extremely dry philological work. He is writing of the poor Irish monk, who, toiling in his cell in a foreign land at the transcription of some Latin manuscript, stops to listen to the notes of a blackbird from a distant thicket, then, turning from his labour, composes in his native Gaelic a touching and beautiful ode to the bird, and inscribes the verses on the margin of his page. The song, written a thousand years ago, has lain in oblivion till in our day it was unearthed by the research of the philologist. There is a fine instance of Irish contemplative poetry in the *Leabhar Breac*, where a monk dwells on the weaknesses and wanderings to which even the monastic heart is prone. In another poem in the same MS. the poet commiserates a blackbird, whose nest has been robbed by cowboys:—

"Sorrowfully cries this blackbird;  
The evil he has met I know;  
Whosoever has robbed his house,  
For his brood it has been plundered.  
The evil he has met now,  
It is not long since I have met it;  
Well I understand thy voice, O blackbird,  
After the plunder of thy dwelling.  
It has burned thy heart, O blackbird!  
What this wilful person has done;  
Thy nest without bird, without egg,  
A story that is small trouble to the cowboy.  
They used to come for thy clear notes,  
Thy young brood, from beyond!  
Not a bird now comes out of thy house  
Over the edge of thy shapely nest.  
The herd-boys of the kine have killed  
All thy children in one day;  
The same grief have I and thou;  
My children they live no more.  
O, Thou who hast formed the universe,  
Hast we deem Thy partiality;  
The friends that are by our side,  
Their wives live yet, and their children."

Wit in the classic sense, the power of bringing more or less distant ideas into pleasing relation or contrast, is, as might be expected, a constant note of Irish literature. Hardly any other literature shows such a daring use of unexpected metaphor. "Blaze of a splendid sun," Aengus Céile Dé calls St. Patrick. Aengus himself is styled in turn the "flame over Bregia (the plain of Meath)" and the "sun of the west of the world." "To tell to you, men of Ireland, the miracles of Patrick," says an ancient prose writer, "would be to bring water to a lake!" "My love," sings a hopeless lover, "is the love of an echo." In the *Battle of Rosnaree*, an officer in retreat leaps into the Boyne, "and a wave laughed over him and he was drowned without life."

"Love of Nature has been from the earliest times to which our knowledge reaches a peculiar note of our national literature, especially of its poetry. The appreciation of Nature is by no means absent from Greek and Roman authors. It is prominent in the mediæval literature of Europe. It is, perhaps, what most endears Chaucer to

us, and it gives softness and sweetness to the heart-searching thoughtful pages of Shakespeare. But these, for the most part, confine their love of Nature to her amenities. To the Irish poet, all Nature, animate and inanimate, is dear. He loves alike her beauties, her splendours, her terrors. One of the most striking passages in Irish literature is a very ancient *ros* or rhapsody which represents Amergin, the legendary first poet of the Gaedhil in Ireland, as identifying his own person with all the forms and forces of Nature. The spirit survives down to the Gaelic poetry of our own age. In the person of an exile, Donnchadh Mac Conmara sings—

"Dearer than this land is the wildness of each mountain  
Of the bright hills of Éire!"

Before the sixteenth century there is hardly any trace of effort to cultivate a prose style, no greater effort indeed than we might have met with in the traditional tales that the peasants have been telling during the nights of the past winter round their firesides in Tyrconnell, in Connemara, or in Corcaquiny. It is not, for this, to be thought that the older prose was rough, unpleasant, or devoid of graces. Uneducated Irishmen commonly display in speaking English an abundance of vocabulary, a variety, freedom and power of expression, of which Englishmen in the same station are quite incapable. But in speaking their own language, the Irish show a range of speech, a diversity of usage, a play of rhetoric, a power and delicacy of diction, certainly not excelled even by the educated classes in speaking English. As we go farther back in time we find the Irish language ever more copious in vocabulary, more nicely organised, and more apt for the expression of finer shades of thought. The literary class in old times consisted of men trained, after the fashion of the time, in the study of their own tongue. We can thus realize how, without effort and without pride in the form of their work, Irish writers could produce a prose literature not wanting in beauty and in power, of which the graces were of nature rather than of art.

"The greatest and the best part of Gaelic prose is narrative. The narrative faculty in the Gaelic mind is even more highly developed than the rhetorical faculty. The excellence of Irish writers in this direction may be ascribed to the conjunction of a strong and ready imaginative power with the habit of objective treatment already mentioned. No doubt our epic tales frequently show the power of narrative exercised in a fashion much too exuberant for our modern taste. Irish literature addressed itself, as we have seen, to open-air audiences, and open-air audiences cannot well be addressed in drawing-room tones. One notable feature of Irish tales is the ease and versatility with which the narrator launches into his theme. The interest in an Irish tale seldom lags for an instant, unless it be in those curious metrical interpolation which repeat in verse what has already been told in prose. In general, the narrative moves forward directly and rapidly to its conclusion. In later times writers became stylists, and the change was for the worse, the style becoming intolerably turgid with heaped-up epithets and long-drawn-out descriptions. Contemporary folklore has preserved the ancient manner with the most of its peculiarities.

"Poetry was the great object of literary cultivation in ancient Ireland. In Ireland, it can hardly be doubted, that golden link between language and music, the rhyming stanza, originated. In Ireland it attained its highest perfection of form. So perfect, indeed, was the form that it has been questioned whether the restrictions it imposed could have admitted of the writing of good poetry. It is to be borne in mind that, when it pleased them, the Irish poets cast aside the restraint of the artificial rules of the

dan *diréach*, and launched into an easy stream of verse with the freedom of Coleridge in his *Christabel*, or of Tennyson in his *May Queen*.

"Even under the rigid rules of their classic metres, the Irish poets, trained to compose in these metres with ease, could produce poetry of no mean merit. I will conclude with an attempt to render in English verse the sense and spirit of a portion of one such poem. The subject is the Curragh of Kildare, in Irish *Cuirreach Lifi*, one of the least likely scenes in Ireland, one would say, to inspire a poet's enthusiasm. The poem is addressed to Saint Brigid of Kildare :—

Full be the strain, victorious Bride !

By Liffey's tide that seeks the shore ;

The princess thou mid battled bands

That rules the clans of Cathair Mòr.

'Twere long to tell in every time

God's high design towards Eiré's Isle ;

Though pleasant Liffey now is thine,

Full many a lord it owned erewhile.

The noble Curragh stretches wide

From Liffey's side a spreading ring ;

Each knoll its proper hue can claim,

So his own fame hath every king."

### AN CRAOIBHÍN DOIBHINN OCT.

An éuro lá muin capaó mé léite

1 lári mo éleibe éuaró an fían,

Aður facar dampra éari mnáib na h-Éireann

Suiri b'í mo fpéiribean mo éuro 'r mo mian.

O éeacé 'n-a lácairi tá m' anam ciáróte

Tá m' ábháin caillte, tá mé gan gneann,

O'pás íí mo éioiré-pe mari ííáio gan

táitige

Teampoll nac otagann poball ann.

Dá mberóinn 'r mo éuro-fearic ari lári an

t-rleibe

Saoé o'n fpéiri ann, a' rneacéa bán,

So otiubhainn oíoiou oom' uan ó'n t'íon

Luac ní iapihainn acé póg aiháin.

Tá an bean mari iafgairie le n-a líne

Af gabáil na gpoiré boct ipteac 'na

báo,

Aður beirum mo mallaéc amac óm' anam

Do'n té nac peaénann cluainte mná.

'nuair nac marfiré de'n té sin  
a o'áoiruigé tú traéc.

Airpuijéte ó éacirbeuila éomáir uí  
ííóiróa, le "páoiuac."

'nuair nac marfiré de'n té rin a o'áoiruigé  
tú tpiéc

Acé a bpióin 'gair a loéca aiháin,  
O ! abairi a gcaoirpui má éairéarí aon  
ííáéc

Airi an m-beacá ná'ri faoéuigé oo éáin ?  
Seacó, gól, acé beiré mar'laó mo námao go  
léiri

'Sa éógbáil le oéoiuib oo léin,  
Óiri má'r cionntacé mé leó-ran, in o'áirgairi  
íio-géiri

Bí mé oíirí a g-cóimnuiré oúit féin.

Do bí bpionglóiré m'óige oiré féin a' oo  
éár ;

Bí mo éian-rmuainte leat-ra gac lá,  
In mo bái-ymuigé umail oo Oia na ngráir,  
Beiré oo éaom-ainm liom-ra 'ga íáó.

O ! nac feuniháiri na cáiré a máiréar 'ran  
t'raoagal

Le feirpint oo glóiré íio-íioíri :  
Acé tairi éiri rin ní'l beannacé níoir oíiré  
oo éaoóal

Ná a báir ari oo íon-ra, a íróiri !

### CORK IRISH.

#### miceál na buile.

C. A ííicíl, ariú, cári gábar éugainn no  
cári éairéir an ariuiri le coiriuiéacé aður  
ííce bliacáin ?

M. Búreap i ngleann na ngealt, a éáit.

C. Aður cao a éuiri a baile éu ?

M. An t-uairéar, máire.

C. An bpuil an áit rin a bpaó ó baile ?

M. Búreap af riublóiré ari feacó feacé-  
maine pul ari ííoiréar é, aður tá feacé-  
main aður bpiéir ó o'págar é.

C. Cao é an íaéar baili é, a ííicíl ?

III. Tá, ball gheannmair. Gleann fada, uaigneach fíadain, cnuic móra, ára ari gac taobh é, ríochtán fíor-uirge ag iúit tré n-a láir, biolaí ag fáir ari bhuac an tríoctáin rin, agus liaót daoine buile bailigíte ari gac taobh é'n tríoctáin ag ite an biolaí agus ag ól an uirge.

C. Mair, Dia linn, a míicil, nac fuairé an biaó é!

III. Mí cuirfeao pé mairmair ari ouine, geallaim ouit.

C. Cionnair éaitir an airmair ann, a míicil?

III. Nuairí fíorfeair an áit, bí cuirfe agus ocmair oim, agus an éao ouine a buail umam, do iairmair ari iúit éigim le n-ite éabhairt sam. Níoir iunn pé aót féacaint oim agus a éeann do éromao ari. An méio síob a bí am' éomgair, éógaoari a gcomn agus o'feucaoari oim, agus ann ríom éromaoari ari, agus níoir cuirfeaoari a éuilleao ruime ionnam. Nuairí ná fuairair fíeasria níoir labhair a éuilleao aót iméaoit ag ite an biolaí leó.

Cúpla lá 'n-a óiaró rin bíomair ag ite agus ag ól, agus gan focail ar beul doinne', agus cao do feolfairé fá'n ngleann irteao aót bó agus í ag oul i múga? Nuairí feuc rí 'na tímceall agus éonairic rí an fíadantair go léir, do éuir rí an búiríteao airte ba éruairgíméilíge dáir ariug mo dá éluair iuan. Fíeabamair fuair agus o'feucamair uiríte. Nuairí bí an búiríteao éríocnuigíte aice agus an macalla o'éir í fíeasgairit feaoit n-uairé ó'n ríab, o'iompuró rí ari a rálair agus éuir rí an talam sí éom gaur a' bí pé 'na corair. Éiom gac doinne' ari agus níoir bíóóg glóir ouine ná beiríg ann go ceann feaoit mbliáoan ó'n lá ríom. Ann ríom do éóg feanouine beag, a bí ann le fada, a éeann. "Ariugim géim bó," ari fíeair. O'feuc gac doinne' ari, agus níoir labhair ouine.

O'iméig feaoit mbliáoana eile iul a bfuair pé rin fíeasria. Pé éirfeao o'or-

gail gairín a beul agus oubairit, "Cá'ri ariugim í?"

O'feuc gac doinne' ari an ngarín agus níoir bó gac doinne' a beul péim.

I gceann feaoit mbliáoan eile do éóg feair móir liaót fuair a éeann, agus o'feuc pé go feairgac ari an gceuo ouine a buir ari an góinar. Ann ríom o'feuc pé go feairgac ari an ngarín, agus a bfuair anonn bó, ir é iúit oubairit pé: "Tá an gceann bóair agair!"

C. Agus cao a iunnair ann ríom, a míicil?

III. Éainig uaignear oim. Éugair feaoit mbliáoana ag fíeair le caint an fíir bíg léit. Búeair ari feaoit feaoit mbliáoan ag bíao ari éair an gairín o' ouine éigim. Ann ríom nuairí éeair go n'éairéao an feair móir iúit éigim fóganta, iré iúit a iunn pé ríom do éuir leir an gcaint ari fad.

C. Am éóg, níoir bíongnaó bó ríom. Ir agair a bí an gleó. Cuirfeabair teimneair cinn ari an bfeair mboit.

III. Éainig uaignear oim-fa ann ríom agus éánag a baile.

## TRANSLATION.

### MAD MICK.

C. Michael, aroo, where did you come from to us, or where did you spend the time during more than twenty years?

M. I have been in Glen na ngealt, Kate.

C. And what sent you home?

M. The loneliness, then.

C. Is that place far away?

M. I was travelling for a week before I reached it, and there is a week and more since I left it.

C. What sort of a place is it, Michael?

M. A very queer place, then, it is. A long, lonely wide glen, big high mountains on each side of it, a stream of water running through the middle of it, cresses growing on the bank of that stream, and a number of mad people gathered at both sides of the stream eating the cresses and drinking the water.

C. Wisha, God help us, Michael, is it not a scanty food?

M. It would not surfeit a person, I promise you.

C. How did you spend the time there, Michael?

M. When I reached the place I was tired and hungry, and the first person I met, I asked him for something to eat. He merely looked at me and bent his head again. Those of them who were near me raised their heads and looked at me, and then they bent down their heads again and took no more notice of me. As I did not get an answer, I did not speak any more, but went eating the



cresses along with them. A couple of days after that, we were eating and drinking, and not a word out of anyone's mouth, when what should be directed into the glen but a cow, and she going astray. When she looked around her and saw all the wildness, she uttered the most awful lowing my two ears ever heard. We all sprang up and looked at her. When she had finished her lowing, and when the echo had answered her seven times from the mountain, she turned on her heels and ran away as far as it was in her legs. Every person bent down again, and the voice of man or beast did not awake in the place for seven years from that day. Then a little old man who had been long there raised his head. "I hear the lowing of a cow," said he.

Everyone looked at him, and nobody spoke.

Seven years now passed before that man got a rejoinder. At last a little boy opened his mouth, and said, "Where did you hear her?"

Everyone looked at the boy, and no one loosened his own mouth.

After seven years a big grey man raised up his head and looked angrily at the first person who broke the silence. Then he looked angrily at the boy. Then after a long pause the thing he said was—"The glen is bothered with ye?"

C. And what did you do then, Michael?

M. Loneliness came on me. I had spent seven years waiting for the utterance of the little grey man. Then I was for seven years waiting to hear from somebody the boy's question. Then when I expected that the big man would say something good, what he did was to put a stop altogether to the conversation.

C. On my word it was no wonder for him to do so. It was ye that had the noisy conversation. Ye gave the poor man a headache.

M. I got lonesome then and came home.

## NOTES.

airiú: there is no English word for this interjection. Irish people who speak English have made an equivalent for it—"yerra."

Corruigeaé = excess, in the sense in which the English word "odd" is used: Corruigeaé 7 píce púnt = twenty pounds odd, twenty pounds and something over which is less than a pound. [Corruaó is the corresponding Ulster word: corruaó 7 píce bliadaim is Englished "odds and twenty years.—J. H. L.]

Glenn na ngealt = the Valley of the Lunatics [about eight miles from Tralee.—J. H. L.]

Spoirim, I reach, future roirfeao, infinitive roirim; quite common in conversation. I do not find it in any dictionary. [In other places the form roicim, infin., roictaim, is used. The word was formerly roicim, roictaim. See Trí Bhoir-ghaoite an bháir.]

bpeir, more, differs from corruigeaé in being collective: bpeir 7 bliadaim, a period exceeding a year; corruigeaé 7 bliadaim, a year and some days or months. bpeir points to quantity, corruigeaé to number.

peavar ua laoghaine,

## ANECDOTA FROM IRISH MSS.

XII. 16.64

### TRANSLATION—CONTINUED.

"Ye are welcome!" saith the warrior. "Ye shall have my good. Do ye likewise give me your good, even praying to God for me." So it is done. They go, and they went round the place of the burial and martyrdom of Peter and Paul. They come again from the East. Then a place is sought to be vacated for them. "There is a small hermitage here. A miserable hermit is in it. Tell him to go out," saith the king. "I give thanks to God," saith the hermit. "My earthly king throws me out, and my heavenly king enters. Come in now, O clerics!" "May it be lucky!" saith the cleric. "What do they say?" saith the king. "That it may be lucky for them." "Out of the land with them!" saith the king. "They are heathen. They shall not drink even the water of the land." They go thence that day's journey, till they came to a city there. The bishop, even their leader, was washing his hands in the river on the next morning, when he saw a wooden chest (floating) against the current of the stream towards him. It bounded upwards, so that it was in the bosom of the cleric. "Take this with thee to the king, O lad," saith the cleric. "I know not what it is that is in it." Thereupon it is brought to him. It is opened by him, and he saw in it six bars of silver, and a bar of red gold among them. He put them into a scale. There was not the weight of a pig's bristle (fleshworm?) in anyone of them beyond another. "Well," saith he, "let the clerics be called to us." Thereupon they come. "Well, O clerics, here is the decision of our quarrel. These seven bars here, viz., the six bars of silver, they are the six days of the week. The bar of gold, that is the Lord's Day. This is what I see, none of them is heavier than another. Now, this is the meaning of it. As none of these bars is heavier than another, so is none of the days of the week luckier than another. For it is the same king that gave them, and

he did not send evil on any of them more than another. Remain here, O clerics, and ye are good men, only do not talk of luck as long as you are alive."

Hence it is not right to pursue luck or fortune-telling.

## NOTES.

po-ban-bia, *there will be to you*, 3. sg. fut., with the verbal particle po (used with future as well as past tenses), and infixed pronoun of the 2. person plural (ba).

atluéur oo Dia, *gratias ago Deo*, Zeuss, p. 438. Atlo-éur is the deponential form of atluigim, later atluigim.

aircior=éirgior.

atcomnaic, *they are*. at-comnaic, *accidit*, with infixed pronoun of the 3. pers. plur. (oa).

compa, acc. sg. of compa, *a chest, coffin*. A compa óraoi, "O golden shrine!" LBr., p. 74a.

frugeo, gen. sg. of fruge, cf. frugan .i. gúaire muc *pig's bristles*. Or it may stand for frugeo, *flesh-worm*, see Stokes' Lives of Saints Ind. s. v.

oo-r-pat, with infixed pronoun of the 3. pers. plur. (-r-). it-ib, *ye are*, cf. íram, *I am*, írat, *thou art*.

rénaipect, *augury*, from rénaipe, *a fortune-teller* (LL., p. 294b., 22)=W. Swynwr; from rén, W. Swyn, borrowed from Latin *signum*. Cf. araip flur naéan-epbaó i rénaipect, "tell him not to put his trust in augury," LL. 294b., 21. oraioect 7 gennt-lroect 7 rénaipect, LBr. 258b, 81.

KUNO MEYER.

February, 1894.

## NOTES AND QUERIES.

(23) See proverb No. 30 (May). Is not ádarta the same as hárta (probably a barbarism) = hearth?—*Finian Lynch*. Ádarta for ádarte 'pillow'? The Waterford word for 'hob' is hárta, obviously the English 'hearth.'—an bunnéan ádarta.

(24) See proverb No. 46 (May), ríamais. Sgeamaisil (gen. -le) = 'yelping,' hence 'using cutting words.' Perhaps ríamais is the same as ríubais = 'uncover, unsheath': oo ríubais ré a fíacla, 'he unsheathed (*i.e.* showed) his teeth, grinned.' We have a proverb in Iveragh—gáipe Sacpanais, orannán maoráir, ceann tairb, veiréad ríaisle,—rín ceirte neite le naé ceap ionntaóir oo éabairt, 'a Saxon's laugh, a dog's grin, a bull's head, a stallion's rear,—these are four things that ought not to be trusted.' Sgáin = 'grin' is very common: 'oo éur ré ríamh air péin,' 'he put a grin on himself.'—*Finian Lynch*. Sgáin: compare *scaman* = 'lung,' ríamh (Coneys), 'a lobe of the lungs.' In Waterford, ríeamaisil = 'loud full-chested barking,' Sgáin is therefore dative of ríamais (verbal noun); an fadóar (oo) ríamais oir = 'the dog to yelp at you.'—an bunnéan ádarta.

(25) Proverb No. 93 (May). The proverb is here (in úib réadac) 'beiré ban nó óá gá éuig.' The story is that, one night as an old fox and a cub were prowling along a lane, they heard a great noise from within a fence. "Cao é seo?" said the cub. "Cúit?" replied the old fox, "ta beiré ban ann, nó óá gá éuig."—*Finian Lynch*.

(26) Sgeah-oróce (May, p. 26 and note) is still used in Iveragh, but in the sense of 'long night.' When people are watching by a sick bed on a winter's night, one is sometimes heard to say to another, 'O! rí seo an sgeah-oróce le tabairt ruar agunn!' 'Oh, this is the long night for us to spend up.' The expression 'sgeah-oróce na sceorta mbliádan,' 'long night of the hundreds of years' is often heard.—*Finian Lynch*.

(27) Proverb No. 12 (May): "Bróeann an fíunne rearb go minic, arpa' éloé labrair ag ppeabao." Cloé labrair stands by the road from Carrick to Dungarvan, not far from Cúl na hEorua. Ages ago, on being sworn upon falsely, it burst in two.—an bunnéan ádarta.

(28) Proverb No. 53 (May): a beggar in Comeragh once said:—

Óá bfuigbinn-pe bunneantacé, b' fúir oo iar mé,

ádur focal veig-mílir ní bfuéann ré fíacail.

an bunnéan ádarta.

(29) The other day I heard from an old man the word cúl-leuparóe, meaning 'one who looks with covetous eyes on things put away in corners, &c.' from cúl, 'a corner,' and leup, 'a look, a glance.' Cúl-leuparóeacé expresses the action.—P. C.

(30) We owe the following to a Scottish friend: (a) In most of Scotland an óe, an óiu, are said, but in Skye an á né, a nu, as in Ireland. (b) In Skye also oopurt = oopur [camallt in Donegal = camall]. (c) In Atholl, a ship = laitheas [this is lungear, cf. lunge, teanga, pron. lunge, teağa, in Inishowen]. (d) In many places éame is said for éamig [so in Cork also]. (e) In Braemar, when a knock is heard at the door, the invitation to enter is usually *staigh seach* [perhaps = old Irish raig íreac; it may throw light on the Donegal gúit seo = come here.]

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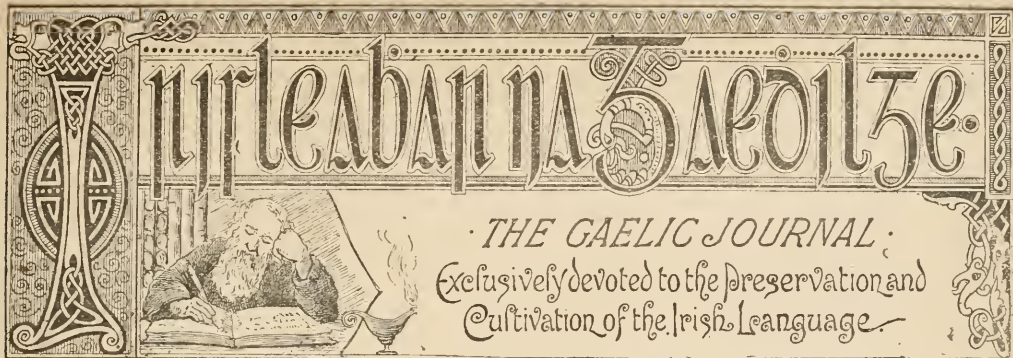
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Until further notice all business communications are to be sent to *Gaelic Journal* Manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Father O'Growney requests that no communications may be sent to him at present, as he is unable to attend to any work at present. Postal orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

In recent issues of the *Journal* a good deal of matter was given for the special advantage of learners of Gaelic. In our present issue we provide chiefly for those who can speak and read the language. It will be noticed that in this issue a very large number of new words appear for the first time in print.

Back numbers of the *Journal* can still be procured, with a few exceptions. See the advertisements on the cover of the *Journal*.

## EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

### EXERCISE XLIV.

§ 275. In Munster *b* and *m* at the end of the first syllable of words, are sometimes silent. The previous vowel is then lengthened to make compensation.

|         |            |          |            |
|---------|------------|----------|------------|
| deimhin | (dev'-in)  | Munster. | (dei-in)   |
| deimear | (dev'-äs)  |          | (dei-äs)   |
| Suibne  | (siv'-ne)  |          | (see'-ne)  |
| cuib    | (Kiv'-e)   |          | (Kee'-e)   |
| cuirne  | (Kiv'-ne)  |          | (Keen'-e)  |
| cuib    | (dhiv'-e)  |          | (dhee'-e)  |
| Eiblin  | (ev'-leen) |          | (ei'-leen) |

This silencing of *b* and *m* takes place (1) when these letters are between vowel sounds, or (2) when preceded by a vowel sound and followed by *l*, *n*, *r*.

These peculiarities should not be imitated by beginners.

### § 276.

go deimhin, indeed  
deimear, a shears  
Eiblin, Eveleen, Ellen

macSuibne (mok siv'-ne),  
MacSweeney  
cuirne, memory

§ 277. Ní fuil cumhne ar bhé agam, fuair mé buille móir timh ó Miall. B'i an olann ar m'uan óg, agus fuair mé deimear ó Art; anois ní fuil an olann ar an uan. An raib Conn MacSuibne lib? Ní raib; bí ré lé Catal. Ní fuil an deimear agam, tug mé an deimear do Miall. An raib Conn timh? B'i, go deimhin, agus fuair ré báp. Adá Eiblin óg póir. Adá, go deimhin, agus adá ciall aici, agus ní fuil Máire óg, agus ní fuil ciall aici.

§ 278. I did not see Art MacSweeney on the island. He was not on the island, he was above on the cliff. I did not see the seagull on the water. Young Art has no memory yet. Con got a heavy blow from Niall, and he had no memory at all. The day is dry. Yes, indeed. Come with us.

### EXERCISE XLV.

§ 279. At the end of words, *b* and *m* are sounded like *v*.

|                            |                          |
|----------------------------|--------------------------|
| cíor (kees), rent          | *collam (fúL'-äv), empty |
| clab (klee'-äv), a basket, | lám (Lauv), the hand     |
| cleave                     | *naom (Naev), a saint    |
| oub (dhuv), black, black-  | alam (thol'-äv), land,   |
| haired                     | soil                     |

§ 280. In Ulster *b* and *m* broad, at the end of words, are usually pronounced *w*; thus, the well-known sentence—

o'ic oam oub ub am ar neam  
(deeh dhov dhuv uv ov ær nav)  
is (deeh dhoo dhoo oo ou er nou) in Ulster.

This was the sentence quoted by an anti-Irish Irish.

\* Connaught, foL'-äv, Neev.



man to prove that no one should learn the language, full of such strange sounds. The sentence was specially constructed for the purpose. It means, "a black ox ate a raw egg in heaven!"

§ 281. *Ná cuip do lám in mo póca, atá mo póca pollaím anoir. Bí an naomh ar an oileán, agus táinig an long do'n áit, agus ní fáca an naomh an long. Atá an talamh daoib. Ní raib cíor ar bít ar an talamh. Cuir an cliaib ar an aral.*

§ 282. Put your hand in your pocket. My hand is small. There is a heavy rent on the place, and the land is not good. Con is not fair-haired, he is black-haired. The bag is not full, the bag is empty. Do not leave the basket of turf at the door.

#### EXERCISE XLVI.

##### § 283. SOUNDS OF *b* AND *m* CONTINUED.

As we have seen, *b* and *m* at the end of words are sounded as *v*, as *lám* (*Lauv*), the hand; *naomh* (*Naev*), a saint. When a termination is added to such words the *v* sound remains, as *láma* (*Lauv'-ä*), hands; *naomha* (*Naev'-hä*), sanctified.

§ 284. But, as a rule, *b* and *m* broad, anywhere except at the end of words, are sounded like *w*.

§ 285. This *w* sound unites with the previous vowel sound; thus, *ab*, *am* are sounded like (*ou*) in our phonetic key; *ob*, *om*, like (*ö*); *ub*, *um* are like (*oo*); *eab*, *eam* like (*ou*).

*ab*, *am* in Ulster = *ö*, in parts of Munster = *oo*.

##### § 286.

|  |  |
|--|--|
| <i>abainn</i> ( <i>ou'-in</i> ), a river | <i>gabair</i> ( <i>gou'-är</i> ), a goat.  |
| <i>cabair</i> ( <i>kou'-ir</i> ), help   | <i>leabair</i> ( <i>lou'-är</i> ), a book  |
| <i>óóinnall</i> ( <i>dhön'-äl</i> ),     | <i>siubal</i> ( <i>shoo'-äl</i> ), walking |
| <i>Donal</i> , Daniel                    | <i>tíbal</i> ( <i>oo'-äl</i> ), an apple   |

*gabá* (*gou'-ä*), a blacksmith  
*Róimac* (*rö-äth*) before the, *used in ceud míle fáilte*  
*póimat*, 100,000 welcomes before thee.

*muilíonn* (*mwil'-ín*), a mill.

*gan* (*gon*), without.

§ 287. *Bí muilíonn ar an abainn, agus bí Óóinnall ag obair in an muilíonn. Fuair Óóinnall uball in an eorpa, in an muilíonn ar an abainn. Atá iargair ag iubal ríor do'n abainn anoir. Atá an gabá ag obair in an muilíonn. Cuir do leabair in do póca. Tug Diarmuid an leabair do mál. Ní fuair ré leabair ar bít uaim. Foirgail an leabair móir. Ní raib an muilíonn ag obair, bí an abainn gan uirge.*

§ 288. There is a large salmon below in the river. Donal did not get a salmon in the river, he got a little trout from the fisherman. There is an apple growing above at the door. There are a cow and a goat below in the meadow. I have not a book in my bag, my book is in the barn. A thousand welcomes to (before) you! There is not any blacksmith (*gabá ar bít*) in the place. The blacksmith gave no help to Niall. The story is not in the book.

#### EXERCISE XLVII.

##### § 289. *b* AND *m* CONTINUED.

In the beginning of words *b* and *m* if slender are pronounced like *v*, if broad are pronounced somewhat like *w*.

§ 290. In Munster *b* and *m* broad, followed by a LONG VOWEL, *á*, *ó*, *ú*, are pronounced *v*.

§ 291. Thus—*Mó mátaim*, my mother (*mú wauh'-er*), is in Munster (*mú wauh'-ër*). This sound we shall mark by a capital *W*.

#### EXAMPLES—

|                 |                       |           |
|-----------------|-----------------------|-----------|
| <i>a bá</i>     | <i>ä Waudh</i> ,      | his boat  |
| <i>a bpió</i>   | <i>„ Wrög</i> ,       | „ shoe    |
| <i>a bó</i>     | <i>„ Wö</i> ,         | „ cow     |
| <i>a mátaim</i> | <i>„ Wauh'-ër</i> ,   | „ mother  |
| <i>a mála</i>   | <i>„ Waul'-ä</i> ,    | „ bag     |
| <i>a múirín</i> | <i>„ Woor'-neen</i> , | O darling |
| <i>mo bpión</i> | <i>mú Wrön</i>        | my sorrow |

*Mac an báird* (*mok än Waurd*), son of the bard, Ward.

*a múie* (*ä Waur'-ë*) O Mary.

*a múie* (*ä Wir'-ë*), O Mary, the Blessed Virgin. (*Hence*, *wirra-wirra* = O Mary, Mary.)

*atáim* (*ah'-ër*), father.

§ 292. *Níl iarg ar bít in do bá* anoir, *atá do bá pollaím*. *Cuir an rílling in do mála*. *Atá do bpió* *ub*. *Fuair mé bpió* *ú* *in an ríopa*. *Fuair mátaim bá* *in an oileán* *ú*. *Ní raib uirge in an abainn*, *bí an aimpair tium*. *Ní raib túime* *ag do mátaim*.

§ 293. My boat is heavy, your (so) boat is empty. I found your boat on the land. My mother is not alive now, she died in Ireland. Daniel Ward came to Ireland and died. My mother got a pound from my father and she gave the pound to Niall.

My cow was not white, she was black. My shoe was not wide enough.

## EXERCISE XLVIII.

## ASPIRATED SOUNDS OF C

§ 294. C BROAD, when aspirated, is sounded like *gh* in *lough*, *O'Loughlin*, as these words are usually pronounced throughout Ireland. It is a rough guttural sound, not a mere *h* sound. We shall represent this sound by CH (capitals).

- § 295. á-ro-ma-áa (aurdh moCH'-ä), Armagh áct (oCHth, usually áct, oCH), but bealaá (bal'-äCH, bal-oCH', *Munster*, way, road)  
 loá (LüCH), a lake  
 „ meayá (mas'-Kä, L. Mask)  
 „ uay (oo'-ir), L. Owel  
 loá-lannaá (LüCH'-läN-äCH), Dane, Danish  
 o'loá-lainn (ö LüCH'-läN), O'Loughlin  
 pí (ree), a king  
 peaá-rán (shaCH'-raun, shaCH-raun', *Munster*), astray  
 teaáct (zaCHth, t-yaCHth), coming  
 ar peaá-rán, astray  
 áá teaáct, coming

§ 296. a, his, causes aspiration; as, a bean (ä van), his wife.

§ 297. Fás an bealaá, a Šeumay! atá an pí áá teaáct anoir, fás a bealaá (val'-äCH). Ní fuil long ar bíe ar loá uay, áct atá báo beag veay ágam ar loá meayá. Ní fuil an capall inr an leuna, atá pé ar peaá-rán. Atá bealaá fava ó baile atá cliaá go h-á-ro-ma-áa. Ní fuil Domall áá teaáct a baile ó'n Oileán úi póp.

§ 298. Do not be in my way. There is fish enough in L. Mask yet. There is a fisherman on the lake. The boat is going astray on the river. The Danish King died on an island in the lake. Cahal is coming home from America. I did not see James in Armagh.

## EXERCISE XLIX.

## § 299. c CONTINUED.

- feuc (faeCH), see! look caillleaá (Ka'-äCH), an old at!  
 boáct (büCHth), poor laáa (LoCH'-ä), a duck  
 buaá-lu (booCH'-ä), a boy, luá (LuCH), a mouse  
 a herdboy teaá (zaCH), a house

§ 300. Only: I have a horse and a cow = atá capall ááur bó ágam. I have only a horse = ní fuil ágam áct capall, *lit.* I have not but a horse.

§ 301. The sound of CH, at the beginning of words, requires a little practice; as mo capall (mü CHop'-äL, not so soft as hop'-äL) my horse.

§ 302. Dia vo beata (dee'-ä dhü vah'-ä) *lit.* God thy life, is a salutation often heard = Welcome, Hail. In Connaught Sé (shae) vo beata. Beannaáct leat (baV'-äCHth lath), a blessing with thee; good-bye. Beannaáct lib, a blessing with you (when speaking to more than one).

§ 303. Ní fáca mé feay ar bíe áá an voay. Bí feay boáct áá an voay anoir, ááur bí mála mói áge. Feuc! atá luá ar an uilá. Fuay mé laáa ar an loá, bí pí ar peaá-rán. Ní fuil long áá Mall, ní fuil áge áct báo beag. Dia vo beata a baile, a Šeumay. Ní fuil mé in vo teaá (haCH), áct bí mé inr an teaá eile. Beannaáct leat anoir.

§ 304. Cahal had only a little horse. Put the hay in the farm, do not leave a thraunnen on the floor. See the salmon in the river. The trout is coming down the river. Peter is poor, he has not a shilling in his pocket. The house is small. Conn is not in the house now. I have a house in Armagh. The lad is young. There is an old woman at the door.

## EXERCISE L.

§ 305. c slender aspirated is pronounced almost like *h*; or rather, like *h* followed by *y*. In Munster, it is just like *h*.

voioáao (dhreh'-yádh), a bridge, voioáao-áa, Drogheda (the bridge of a ford). píe (fh'-yé), twenty.

míceál (meeh'-yaul), Michael.

§ 306. Exceptions: áana, already, before, is pronounced han'-ä, not h-yan'-ä; áúgam, áúat, áúge, towards me, thee, him, are pronounced hug'-äm, hug'-äth, hig'-é; the termination eaáct is usually pronounced like áct, oCHth, not aCHth.

§ 307. píe capall, twenty horses. Notice that capall has the same form after píe as if it meant one horse.

§ 308. Atá voioáao áro áá voioáao-áa, ar an ábainn áluinn. Ná feay ar an voioáao. Ní fáca mé míceal inr an teaá. Tay liom go voioáao-áa. Bí mé inr an áit áana. Túg mé píe punt vo Mall, ááur fuay pé punt eile ó m'áay, áct ní fuay pé pílling ar bíe ó mo m'áay.

§ 309. I was not in Armagh before. I have twenty sheep, but I have no lamb at

all.\* There is a large door on the house, and a high window. There is a river at Drogheda, and another river at Dublin. There were a hen, a duck, a lark, a seagull, an eagle, and another bird in the house, and they died,

## EXERCISE LI.

SOUNDS OF *o* AND *g* ASPIRATED.

§ 310. *o* and *g* aspirated (*ò* or *oh*, *g* or *gh*) are pronounced in exactly the same way.

## § 311.

A. At the end of words, *ò* and *g* are SILENT.

B. In the middle of words, *ò* and *g* are SILENT.

C. At the beginning of words:  
*ò* and *g* slender are sounded as *y*.  
*ò* and *g* broad have a guttural sound not in English, and which we will represent by the Greek gamma (*γ*).

## § 312.

## EXAMPLES.

|                                       |                                   |
|---------------------------------------|-----------------------------------|
| eoḡan (ō'-ān), Owen                   | ruao (roo'-ā), red, red-          |
| *euōmonn (ae'-māN), Edmund, Edward    | haird                             |
| fiab (fee'-ā), a deer                 | rliab (sh'ee'-āv), a moun-        |
| grao (grau), love                     | tain                              |
| nuao (Noo'-ā), new                    | trāēnōna (thrauh'-nō-nā), evening |
| aoō, Hugh (ae Munster, ee Connaught). |                                   |
| laog, a calf (Lae " Lee " ).          |                                   |
| O'Laogair (ō Lae'-ār-ē), O'Leary.     |                                   |

§ 313. From *aoō* are derived *mac-aoōa* (son of Hugh), *i.e.*, Mackay, Mackey, Magee; and *O'h-aoōa* (grandson of Hugh), *O'Hea*, *Hayes*, *Hughes*. *aoōgān* (ae'-ā-gaun), = little Hugh; hence, *mac-aoōgān*, Egan, Keegan.

§ 314. *Gae'il-ig* (Gae'-il-ig), the Irish-Gaelic language, usually pronounced (Gael'-ig); in Munster (Gael'-ing); *Beurla* (baer'-Lā), English.

§ 315. *Atá aoō Ruao O'Dóinnail* *as* *vul* *go tíri eile*. *Bí fiab ruao ar an rliab*. *Ní faca mé fiab ar bíe ar an oileán*. *Ní tús aoō O'leil gráo do'n ouine eile*. *Ní fuil euōmonn fuar ar an rliab*; *atá an trāē-nōna fuar*. *Ní maib Beurla as aoō Ruao, aēt bí fear eile leir, as vul a baile, asur bí Beurla asur Gae'ilge asge*.

§ 316. Morning and evening. A cow and a calf. The calf is red, the other calf is black. I have not any news (new-story, *rgeul nuao*). I got no news from Edmund. Owen Roe O'Neill died in Ireland. Hugh O'Leary did not die in Ireland, he died in America. James Reegan came home to Ireland from America, and he died in Ireland. James has no Irish yet.

AN OLD HYMN, FROM THE  
ARRAN ISLANDS.

## AN EISEIRGE.

[*'San unni 46 do'n iurleabair clóbuair* *leao curu do na rean-vuanair cpiabteača* *atá as muintiri na hárrann fiai*. *Fuair mé a n-unnióir, mar aoubairt mé ceana, ó mliáitín 'ac fualám* (*mac fualám*—*Folan 'ran mBeurla*) *i nliurmeaoóin 'ran ramhiao* *do'n bliadain 1892*. *Sul vo curpao i gcló* *iao, fuair mliáitín báir*. *Fear maib, meahiač,* *macánta, gaeoilgeoiri clirte, reančairde* *cumapac, beao é*. *Níoir ouine é náir čuiri* *ruim i n-a čeangaró óútčaraiš*. *Ir iomóa* *rean-gaeoilgeoiri poqlamta, fear ceurta* *abrian nó rgeularde san rgič, ar a* *nveuntari an fear-laoró bpiónac ro, tari* *ér báir v'ragbáil vó*. *"Tá ré imčigče 7 a* *čuro gaeoilge i n-énfearč leir," čail nac* *mača čoróče ar "mliáitín maicú," mar vo* *bí ré jimeuaoč ruam ar a čuro gaeoilge,* *asur vo mium ré vó člomin i vo leuřao 7* *vo rgióbač, jéiri mar v'poqlaim ré féin ó* *n-a jirfearaib í*. *Va mór an rgeul liom* *báir an firi re, 7 bač mian liom an meuro* *ro fuar vo rgióbač i n-onóiri vó ainm 7 i* *geumne gac reančuir 7 gac comiáró vo* *jinneamari, mé féin 7 é féin, le čéile go* *riamramail, 7 fór le pompla vo čabairt* *vo muintiri na gaeoilge ar an nóir ar fíoiri* *leó gac níó vo čeunam vó noligčear uata* *vo čeangaró a jirfear*.

*Ir ó 'n breair ceurona 7 pa'n am ceurona* *fuair mé an vuan ro leanar.]*

\* Munster, ee-om'-āN.



- (a) Abair do òrain, m'ar maic leat é ;  
 1r léigeannt i nac oteirdeann ar gcúl ;  
 1r òrain i nac ngabann rual,  
 Cairdeal áro bí ag Rí na noul.  
 D'éinnigh òrain a an òrain,  
 "òrain anam" f'óineannar í,  
 Uinnighce éiribteac fialmhar glan,  
 D'ioiceas f'íl euba í.
- (b) Tiorzag, uinnighce, agus déine,  
 Aitighce óar 7 oóar maic,—  
 Sin é an teagarz eus Mac Dé  
 Dá eaglaic f'én ar a bóar tar.
- (c) Téinig 'un airinn gan do b'ógá,  
 Agus ná deun mórtacáir ar do b'iat,  
 Agus beannuig f'aró óo' n boct . . . .
- (d) Ar a b'feicrú tú o'airgeas 7 o'ó,  
 'S ar a b'feicrú tú do ceolta c'oir  
 (c'iot?),  
 Ní feicrú tú f'laicir íllie Dé go deoró  
 Gan leabaró 7 gan déine na mboct.
- (e) Deun go mín leir an mboct,  
 Agus cuir cneit ar a corir;  
 Agus gur mói an oíol déine an boct  
 Agus go noeacáir Mac Dé 'n-a  
 juoct . . . .
- (f) Go o'igro lá éliab slion (Sion?) na  
 r'leas . . . .  
 Cé gur oirbe ar n'ghe 'ná an gual,  
 Cé gurab álunn anoir do éiré, . . . .  
 Maria (muna) g'einnigh ar o'úr tú  
 f'én . . . .  
 Caom páir na r'leas, má feurann tú,  
 Cuir na gáirte deorí fó na mílte  
 cumá . . . .  
 C'iorde glan éiribteac náineac déine  
 ceac umal,  
 Nac míle fearr le máo 'ná beul ar  
 rubal (?)
- (g) Nac iomra maricac maic leagao  
 Agus maacó air ar bun (mum?) a eacá.  
 Má éuaró m'ir 1 leir na r'ligeao,  
 Teair (=tar) a éiríor, 7 tabair do  
 b'ieit.
- (h) 1rinn f'uar f'lué,  
 Baile 1r (b)uaine 7 1r f'eirbe deoé,  
 Baile gan éill gan éirí,  
 Ní maac mé f'én 1 n-a heac 'ná 'n-a  
 éor.
- (i) Ac maic 1r maic le éiríor mé beir  
 buó min liom g'ul anonn,  
 Maria (muna mberdeac) a laigeas a  
 b'uil de lón m'iam,  
 1r beas mo báir 1 b'ur,  
 Agus mo cumá nac éall do éreabair.
- (j) An laoc do ceuraó Dia h'oine  
 'S cuireao 1 m'parde m'ighe . . . .  
 Síneao é in ar uain mo r'inte (?) . . . .  
 Cloca móia clonta (?) clorite,  
 Fairie leabta ar feao na hoirde . . . .
- (k) 'Sé aubair f'eiréan lé Nicoméur . . . .  
 Contamair (?) ar a éionn rin . . . .  
 Go o'ugaoir é ó lué na feacé line  
 bí óa m'beunaó lé haoileac,  
 Dá noeairgeao lé cimleac,  
 Ag na deamanta fó r'ianta ;  
 C'ugaoir é go páiréar na g'raob  
 ngeal . . . .
- (l) Maria (muna) b'ragmuir-ne óigeacé ó  
 éirionnaí  
 Nó umlaigeacé na hoige míne . . . .
- (m) Nac maic éoinfeao bean a leab  
 1r ní fearr 'ná a oalta ;  
 Ní éoinfeao r'í áro-rí na caíac,  
 Laoé o'beir an t-eun 1 noiaró na  
 huibe,  
 Agus f'lanuigeair gac bean 1 noiaró a  
 leab,  
 Nac air nac noeunamuir-ne Dia do  
 g'uire (g'uire),  
 'S gurab é éiríor ar g'iré do éumao,  
 M' áearí r'ioiruirde o'g'iríor bun oam  
 Ar mo éiríoréacé lé mo g'noeairg amuig  
 oam . . . .

- (u) Lao' do t'uinling a Mac a'gao  
 Càit' t'ri' m'ait' in do l'ar' i' t'air'ge;  
 Rug' t'u' é i' mair'eu' ar'ail;  
 'D'oil' t'ú' é ar' do gl'ina' geala;  
 M'ior' lig' t'ú' do'or' ó'á' f'uil' faoi' éalain,  
 N'ó' go' n'oea'ar'ó' ré' ó'á' éar'gair'it  
 Ar' leac'ia'ca' oeair'ga . . .
- (o) Mar' b'air' p'ianta na t'áin'gí  
 éar'ia'ó . . . .  
 Long'inn' ar'it' (=do' f'ioir'?) an  
 t'plea'g' o'it' . . . . .
- (p) A' 'Oia' ó'il'ir, g'ur'ab' é' do' m'ile' bea'ar'ó!  
 M'ior' ó'io'b'-re (ó'io'b'-ro) o'lig'cear' t'ao'a  
 (o'ao'a'm),  
 A'et' ó'inn' uile' go' léir' na' peac'ar'ig'.
- (q) Ní' ba' ná' cao'inn'g' t'ug' t'ú' ar'am  
 A'et' do' b'ó'ar' g'oile (=o'f'uil' a) ó'ó'ir-  
 tea'ó' faoi' éalain;  
 T'ri'g' na' naon' t'ú' a'f' na' hear'p'ail,  
 T'ri'g' m'iceál' t'ú', an' t'-ain'geal, . . . .
- (r) T'áin'g' na' t'ri' m'lu'ie' ó'á' f'air'e,  
 M'lu'ie' Ó'g' b'io'nac' oeac'ia'c'  
 Fol't'-r'gao'it'e a'f' i' gan' t'apa,  
 'Deo'ir' 'n-a' f'io'ar'ib' léi' 'n-a' leac'a;  
 'N' uair' éon'naic' r'í' an' f'eoir', an' éuma  
 bí' ar' a' lea'n'b',  
 A'g' an' o'ieam' oeain'an' bí' gan' bair'oe,  
 Éum'il' r'í' r'uir' ar' bo'r,  
 'O'ialla'car'oe' m'eain'ia' t'eann'ta' lea-  
 éair' . . . .
- (s) A' é'io'fo'ro, ó' éar'ila' 'Oia' go' mair' leat,  
 A' m'lic' na' h'Ó'ig'e' m'ine' geala  
 Fuair' an' é'ann' ceur'oa' ó'á' r'gair'ia'ó . . . .
- (t) 'Sé' beir' fo'g'inar' mo'á'mail' mair'ea'c',  
 'Sé' beir' g'eim'pea'ó' lion'inar' leata,  
 'Sé' beir' r'am'ia'ó' o'ri'ú'oeain'ail' t'ear'inar'  
 'Sé' beir' a'im'ir' éinn'te' g'ao'c'inar' ear-  
 p'ia'g' ann.
- (u) A' m'lu'ie' m'ó'ir'-b'io'g'inar' mair'ea'c'  
 I'f' uair'-re' f'io'lg'inn'g' co'ra'ó' na' m'bean-  
 na'et' . . .
- (v) T'ug'ao'ar' cuair'it' ann'ar' ó' 'n' ain'geal  
 i'f' ionn'ur' (?) ann'ar' gl'uar' an  
 t'á'ar'ia' . . . .
- (w) Mac' í' an' éir'éin'ge' i'f' f'ear'ir' ó'á' g'cu'alar'  
 m'ann'  
 A'g' cléir'ea'c' é'leab'air' na' n'geall' (?),  
 Í'ora' é'io'fo'ro' beir' 'g'uil' m'ir' an' é'io'ir'  
 'Éir' a' é'io'ea'ó' lé' é'ann' . . .  
 Rí' geal' a'g'ur' a' é'aoim' (?) lé' é'ann',  
 Rí' ná'ir' éuin'g'il' m'ann' . . .
- (x) T'eil'geao'ar' 'n-a' f'úil' (?) anall  
 A'g'ur' g'o'ieao'ar' f'eim' Mac' 'Oé' go'  
 t'ann',  
 Éair'ceao'ar' an' t'plea'g' f'ó' n-a' b'io'inn',  
 A'g'ur' é'io'it' an' t'plea'g' o'uine' o'all,  
 'O'uine' o'all' a'f' é' t'ea'et' 'n-a' ó'all,  
 'S' an' t'plea'g' m'ine' 'n-a' ó'ear'-láin',  
 'N' uair' t'ri'oma'ó' é'neir' an' o'ail'l  
 f'ó' ó'al'ta' ar' o'ig'ear'ina' (?) . . . . .
- (y) B'iait'lin' geal' 'g'uil' f'ó' í'ora'  
 'M'ear'g' na' r'ig'ce' g'ur' na' r'lu'ag' . . .  
 Ann'ir' a' g'o'ieao'ar' f'eim' Mac' 'Oé'  
 beann'ig'ce  
 'S' é'á' mair' (?) a' leab'air'ó' an'oir' 'fan'  
 úir' . . . . .
- (z) T'áin'g' na' t'ri' m'lu'ie', na' t'ri' m'ig',  
 Na' t'ri' faoi' f'ó' n-eun'laib' (?),  
 f'ó' n-a' m'bo'ra' co'rr'ia' i'f' f'ó' n-a' m'beag'án'  
 m'án'la,  
 A'g'ur' i'ao' á' cao'ineao' ar' o'ig'ear'ina'.
- (aa) 'N' uair' é'uala' m'lu'ie' an' f'uil' t'inn'  
 A' Mac' m'ín' geal' ó'á' b'ra'g'áil' (?),  
 T'ó'ig' r'í' na' t'ri' bo'ra' co'rr'ia'  
 f'ó' n-a' m'io'p'ta' o'ei'um' (?) geal' (o'oi'um-  
 geal' ?) . . . . .
- (bb) Siú'ó' í' an' f'oi'g'io' fuair' g'ut'  
 Siú'ó' i'ao' na' bo'ra' do' buala'ó'  
 Siú'ó' í' an' f'oi'g'io' do' fuair'  
 'Oo' f'oi'g'io' a' t'ru'ag'-buala'ó'.

(cc) Níl marcad ró t' aoir ann, a hinc,  
 Nám baineas na cinn síobh n-éimfeas;  
 Níl an ná cuibe (?) cruaid  
 Nac bfuil lán dá móir-fíusa.

(dd) Ní hé rin ir mioré liom féin,  
 Aet t'feiceáil ró éiann na páire,  
 A muir a ir gile 'ná an ghrian,  
 'S a ghúir nac nveanna oiriocheair!  
 Ir tú banníogán flaitir Dé,  
 Ir tú breit (eam) gac banníir,  
 Ir tú mo mlatair gan loct  
 A'ir nio ar bit ir áil leat, geibir é.

(ee) Níl don éimneodas oirra (=uirre) lé  
 mo buaid,  
 Ir veuiras i lé n-eug.  
 Seabao fé nnean ó Rí na gceiuc.

## NOTES.

This piece seems to be made up of fragments of several recitals. Only a small portion of it has any relation to the Resurrection, from which the poem is named, *oirínghe* (as pronounced, *air-eróir*). Other parts of it treat of the birth, youth and passion of Christ, and of the duties of the Christian. The poem addresses sometimes the hearer directly, at other times the Virgin, at other times the Saviour, at other times it is simply narrative. The parallel passage that I have been enabled to cite at (h) proves two things: first, that the poem is made up, as I have said, of remnants of other compositions; and secondly, that part at least of it is of considerable age, dating back to the time when there was a community of literature between the Gaedhil of Ireland and of Scotland. The parallel also serves to illustrate the corruption of language that the poem has suffered. Much of it was unintelligible to the reciter. It seems as if some passages have been transposed, and others perhaps omitted. It is not unlikely that other versions of this poem, or of parts of it, are to be found elsewhere in Ireland or Scotland. If they are to be found, they should be taken down and sent to the Editor of the *Gaelic Journal*.

(a) I am inclined to think that the *paroir* mentioned in the first two *ceastairna* is not the following poem, but the *Pater Noster*, formerly called in Irish, "an *paroir*," and that the two stanzas belong to a poem in praise of the *Pater Noster*.

"*paroir anam*" *féianam i, Pater of souls* (is the name) that befits it. For *féianam*, the word now used in Aran is *foileann*.

(f) Lá here seemed to be pronounced *laeta*, as written in Scotland (Old Irish *laite*).

(h) The following lines occur in a poem in the Turner MS. printed in Cameron's *Reliquiae Celticae* (Inverness, 1894), edited by Alex. McBain, M.A., and John Kennedy, a volume of rare interest to Gaelic students:—

"Ir beag oim i rhuinn fuar fluit  
 Baile bit-buan ir feairb veod  
 Baile tá gun eill gan éoir—  
 Cho vteio mé ann a coir nó v'eas."

The last verse should evidently read *ní raeta mé ann* (or *nár téiteas ann*) *v'eas ná vo coir*. It may be added that the MS. containing this quotation is supposed to be a century and a half old.

(k) *Contamatar*: the reciter did not understand this. It may be a corruption of *consummatus (est)*, the last words of Christ on the Cross.

(o) *Longinur* (pronounced *longaonur*, *long-ionur*) was unintelligible to the reciter. It is the name of the centurion who was present at the Crucifixion.

(cc) *am* = *áit*, a *kiln*.

mac léiginn.

## GAELIC NOTES.

Dr. Shahan, of the Catholic University of America, who has recently been doing splendid work in the cause of Celtic literature, has contributed a very able article to the *American Catholic Quarterly*, in which he deals, in a most attractive manner, with the literature of the Celtic people. The article is beautifully written, and it is to be hoped that it will be reprinted and widely read.

The *New Ireland Review* for August contained a paper by Rev. Dr. Barry on MacPherson's Ossian.

The Henry Bradshaw Society is to publish a new edition of the Antiphony of Bangor, and of the Martyrology of Marianus O'Gorman.

The Marquis of Lorne has written the libretto of an opera entitled, "Diarmid and Grainne," founded on the Irish story. Mr. Standish O'Grady has written a novel called "The Coming of Cuchulain."

The August number of the *Celtic Monthly* is the best that has yet appeared. Send 4d. for a specimen copy to Mr. John Mackay, 17 Dundas-street, Kingston, Glasgow.

Mr. Alexander MacBain of Inverness proposes to publish soon a Scottish Gaelic Dictionary in one volume, price 7s. 6d.; containing after each word its meaning, and the various forms of the word in Irish, Welsh, and other Celtic languages, with references also to its probable pre-historic form.

*MacTalla* improves with every week. The *Turus Domhuail Bhán* is one of the finest specimens of Gaelic prose ever printed. With the issue of July 7th the third volume was commenced.

The *Weekly Sun* recently contained a very favourable notice of this Journal, written by "An Shuler," an *publaque*. In another weekly paper attention was directed to the fact that in the year 1808 there was baptized in the Isle of Thanet "a child who rejoiced in the name of Boetius Egan." Anyone acquainted with Irish literature could at once have said that Boetius is but the conventional Latin form of the old Irish name *baotgalaet*, a name that for centuries has been hereditary in the old family of the MacEgans. The late Father James Keegan was a member of the family.

The words irregularly pronounced in Irish are not very numerous, and if properly classified would present little difficulty. When the easy lessons are completed an



appendix will be added containing a list of peculiar words arranged in the following order:—(1) Words in which the old pronunciation is still preserved, such as *beas*, *parb*, *bìreao*, etc.; (2) words contracted in rapid pronunciation, such as *mùlartac* for *mùirceartac*, *ceartair* and *ceatair* for *cearbhacair*; (3) words involving metathesis, as *muncille* for *muncille*; (4) remaining irregular words, if any. Students are requested to take notes of any irregular pronunciations they may hear, and report to the *Gaelic Journal* for insertion in the list.

Recent numbers of the journal have been returned unclaimed from the following addresses:—Patrick J. Craen, 48 High-street, Newark, New Jersey; Patrick Barry, Cortroe, N.S., Rathcormack, Waterford. Addresses should be written very plainly. The numbers are posted regularly; if they do not reach their destination it is not our fault.

Our readers will be glad to learn that Mr. John Fleming is so far improved in health, that he is no longer confined to his room. *So mba feact bpearr é!*

The Cork Gaelic League recently held a most successful and thoroughly Gaelic reunion.

The programme for the annual *Mòd* at Oban is now issued. The *mòd* will open on 11th September; prizes are offered for Gaelic songs (four parts), Gaelic songs (two or three parts; Gaelic solos, male, female, and for children; Gaelic singing, with accompaniment on the Highland harp; harp playing; original Gaelic songs and poems; original translations into English verse; Gaelic prose composition (prize of five guineas); folk-tales; recitations; readings. The Marquess of Bute offers a prize of £10 for an essay by a medical man on Second Sight in the Highlands.

*Proceedings of the Gaelic Society of Inverness*, vol. xviii., 384 pages.—In the eighteen volumes of the transactions of this Society, the student of Gaelic will find a vast treasure house of Gaelic lore, much of it in excellent Scottish Gaelic. The chief attraction of the present volume is the exhaustive work on Gaelic charms and incantations, by Mr. William MacKenzie, who has collected an immense mass of curious old Gaelic material, which was never until now put on record. The paper covers nearly a hundred pages, and is a worthy complement of Nicholson's great work on Gaelic proverbs. It is most curious to find that many traditions are yet preserved in the Highlands with regard to St. Patrick's hymn and other things intimately connected with, but now forgotten in Ireland. Mr. MacBain has a valuable paper on the Gaels of Badenoch, in which, as in most local districts, there are some survivals of the peculiarities of the older language. A large number of Perthshire Gaelic songs is published by Mr. Cameron.

## VARIOUS PROVERBS, &c., FROM CORK.

1. *1r bpeas an raozal oir, a mne ó, map (muna) an óeirc a òeipeao òuit*, you have fine times, my lad, if poverty is

not the end of it. *má' r' eao féin, 1r aoipac an obair é*, even so, 'tis an easy life. *A mne ó* is frequent, c.f., *boyo* in English; by *boyo* or *lado* in many places is meant a scamp. *Óeirc*, literally charity, = *Óe-jeirc*, God-love.

2. *1á beir leat sup mipe oubairet é*, don't bring away the impression that 'twas I said it.
3. *Ai maite leir féin òemeann an cat cionán*, for its own good the cat purs.
4. *Dá mberòeao coigeann as an scat, 1r mme a maáo pé dá feucaint*, if the cat had a churn, 'tis often he'd go to inspect it; or, *ba mme a bar ann*, he'd often have his paw in it (*as seánam* or *as buaáo maipieao* is also used for "making a churning.")
5. *Dá ceobhaon ann*, there is a mist. There are many words for mist, *ceo*, *cuirne*, *ceobhán*, *ceofairmac*, *cafairmac*, *ceobairmac*.
6. *As pógaó an lemb le gíáo so'n mbanairte (banairte)*, kissing the child for love of the nurse, humouring people who can influence others.
7. *Dá pé map a cuicuirgeao abmar pé*, he is as he was made to be, *lit.*, as his material was shaped; *abmar*, web of cloth.
8. *1í caóair map a cuairiur Coircas*, Cork is not as (great as) its name.
9. *So péroó Dia an bócair dá anam*, may God smooth the way for his soul.
10. *Ólao anoir é, asur ólao mo óaoirgin ai ball é*, I'll drink it now, and my child will drink it bye-and-bye. Said by a nurse.
11. *So noíolair ó' fiaáo le Dia na glóire*, may you pay your debts to the God of glory (in this world, and thus escape punishment in the next).

12. Tá an bainne ag dul in aḃaicarb na mbó, the milk is going into the cows' horns. Said when they are getting dry.
13. Tá ré ra muilíonn oim, 'tis failing on me, *lit.*, going into the mill.
14. Cuir ro bótarí óiot, béir ro ríat go h-euotiom oit. Mál'í eautiom, ír ríra óom é iomcár, start off, your luck will be light; if so, 'twill be easier to carry. The word bótarí is often omitted, as, cuir óiot, go a-head, start; bí ré ag cuir óe, he was going a-head.
15. Níorí cáill fearí an éolara ríam é, the man of sleep (who sleeps) never lost it. Said by a sluggard.
16. Nuairí bréann an bolg lán, bréann na cnáma ag íarriaró an tpuamhíor, when hunger is satisfied, the bones want rest.
17. Cionnór atá ro gairriaróe ag teacó arí aḃaró? Ní'í ré arí rógnaí; o'fágar ré Óia é, agur o'fág Óia rím-ra é, agur eapriann aríon o'imtíg an riabal arí, how is your garden doing? 'Tis not doing well; I left it to God, and God left it to me, and between us both, it went to the bad.
18. Mára (muna) bfuil ré ran rparián agam, tá ré 'rna cnáma agam, if I haven't it in my purse, I have it in my bones (reply of a lazy man).
19. Fearí fuarí failliḡeac. Fearí bpeag bpeun. Examples of alliteration. Fearí fuarí fada feurógaó failliḡeac.
20. Tá a oóitín o'fearí ann, he's a good enough husband for her; so, also, tá a oóitín oe ínnaoi innce.
21. Nuairí bréann an leabairí agam, ní bréann an léiḡeann agam, when I have the book, I have not the learning, *i.e.*, don't know how to act, when I have the opportunity.
22. Tabairtar lí Chaomh, agur a óá ríuil 'na óiaró, O'Keeffe's gift, and his two eyes offer it. For O'Keeffe, lí brian and lí nííll are also used; the former seems to be right, as it has assonance with óiaró.
23. Bár na geat ran eapriac éuḡat, the cat's death in spring to you!
24. Bpíreacó a'í bpíuḡacó arí ro cnámaib, breaking and bruising on your bones. In Cork, also, cora cipece ríut, a'í ro go bpíre ríut, hens' feet under you, and they broken.
25. Barḡacó a'í beáiríacó oit, beating and injury (gapping) to you.
26. Ní ceaoóóóann arí m' anam é, I would not wish it (permit it) for my life. [In the West is said, ní ceiríneóóóann, or sometimes ní eperíneóóóann. Also níorí ceiríngíte líom. They also use cumá; ní euirínn púnt 'na cumá, I would not wish it for a pound.—E. O'G.]
27. Níorí ceaoiḡíte óuit arí bpíóḡ ro coire oeire é, 'twould be a hazard for you.
28. Ba lag líom é a óéanaim arí, I would think it beneath me (weak, mean) to do it to him.
29. Tporḡacó an éuit ceann-rínn; íceann peoil a'í ní ólann bainne, the fast of the white-headed cat, it eats meat, and does not drink milk (compare "strain at a gnat but swallow a camel.")
30. Ír fearí ríal é Seagán, nuairí bréann a bolg rém lán, John is generous when he himself is satisfied.
31. Ní maiprie (maipria) go ríaille agur ní ríaille go buile, no martyrdom great as blindness, no blindness so great as madness.
32. Léiḡeacó cabairí na h-abann oit, the melting of the froth of the river in you.

33. 1m̃t̃eac̃t̃ g̃é an oileáin oir̃t̃, 1m̃t̃eac̃t̃ g̃an rilleac̃t̃ go b̃iáct̃ oir̃t̃, the banishment of the geese of the island to you, never to return.

34. 1r̃ mair̃is̃ a b̃r̃eanñ i oir̃t̃i g̃an òuine aige f̃éin, mar̃i 1r̃ i lá na b̃huig̃ne a l̃ur̃eanñ an b̃ata (buille) ar̃i a t̃aob̃; 'r̃ nuair̃i a t̃ar̃uoc̃ c̃um cille ní b̃r̃eanñ a t̃ar̃uoc̃ 'n a òéir̃, woe to him who is alone in a land. 'tis in the day of strife the stick (blow) shall fall (lie) on his side, and when he is buried his friend shall not follow his remains. What is t̃ar̃uoc̃?

35. C̃ia b̃'é t̃er̃eanñ ar̃ ñó na t̃er̃eanñ ar̃, ní t̃er̃eanñ f̃ear̃i na h-eas̃ar̃a-g̃ála ar̃, whoever escapes or does not escape, the intervener (peace-maker) does not escape. Eas̃ar̃a-g̃ála may be for eas̃ar̃a-g̃áb̃ála, or for eas̃ar̃a-g̃ána, *gen.* of eas̃ar̃a-g̃áin, intervention. In Meath, eas̃ar̃a-g̃áin is said, and in English (!) the old people say, "A. and B. were disputing, and C. was making a *dhriscaun* between them."

36. Óá mber̃eac̃t̃ f̃oineanñ go Saim̃an, b̃er̃eac̃t̃ b̃reall̃ ar̃ òuine éig̃in, if there was calm weather to November, some one would have a surly face (would be discontented).

There is another application of this proverb in Munster, which would seem to be more correct, viz., "If there was fine weather till November, someone would be behindhand or in a backward state (with his harvest)." b̃reall̃=unhandiness, awkwardness. This is probably the original sense. It is so used in Donegal. Óá b̃reall̃ oir̃t̃ would there be said to a person who had let some crockery fall on the floor, so that it was smashed. The word b̃reall̃ is losing its proper meaning in many parts of Munster, as it is often understood to signify "a cross look."—J. H. L.]

37. 1r̃ eurf̃uic̃t̃e neoiñ ioná mar̃oiñ. [This has been already given; there is another application of it in Louth, that one is "suppler" in the mid-day than in the morning. Also thus in Scotland.—J. H. L.]

[New words in above: ceob̃raoñ, cuir̃ne, ceof̃ar̃nac̃, ceob̃ar̃nac̃, caof̃ar̃nac̃, bunair̃te, óaoir̃g̃in, beap̃-

naó, ceas̃uic̃t̃e, ceir̃uic̃t̃e, ceir̃uic̃t̃e, cuir̃na, mair̃ne, eas̃ar̃a-g̃ála, -g̃ána, eas̃ar̃a-g̃áin, b̃reall̃. Doubtful: t̃ar̃uoc̃. Proverbs requiring further explanation, Nos. 13, 23, 32.]

#### NOTES AND QUERIES.

(31) A correspondent from Carrick-on-Suir sends us the following inscription which is copied from a tombstone in the priory churchyard:—

(On front of stone).

"b̃iód̃ t̃ruag̃ ag̃aib̃ óam, b̃iód̃ t̃ruag̃ ag̃aib̃ óam, go háir̃uic̃t̃e r̃ib̃-re mo éáir̃ve f̃éin. 10b. xix. 21. f̃aoi r̃g̃ac̃ na c̃roir̃e ro at̃á aólaic̃t̃e colanñ m̃huir̃ b̃reac̃-naig̃, baile-an-oir̃eirt̃; Óo f̃uair̃ b̃ár̃ an t̃reap̃ lá oe ní l̃ug̃naia 1877. 'San t̃eac̃m̃aó b̃liac̃áin, ar̃ t̃r̃i f̃ic̃ro óá aoir̃—ag̃ur a Chéile Siḡle, o'p̃ás an r̃aoḡal ro an naom̃aó lá oeuḡ oe ní t̃eip̃ro an t̃ram̃par̃ó 1888, ag̃ aoir̃ a hoct̃ m̃bliac̃áin a' t̃r̃i f̃ic̃ro. Mar̃i an g̃c̃eáona, a t̃eap̃r̃áit̃eir̃ Seag̃an; óo f̃uair̃ b̃ár̃ 'ran r̃b̃liac̃áin 1872, ag̃ aoir̃ ré m̃bliac̃áin oéag̃ a' r̃ó f̃ic̃ro. R.I.P. a f̃oia m̃lir̃ oéan t̃r̃óc̃aie oir̃a; a m̃haig̃oean m̃huir̃ oíleir̃ g̃uó oir̃a.

On left side.

at̃á an líon b̃uirt̃e ag̃ur at̃ám̃aoir̃ne f̃aoi. Saim̃, cxxxi.—7.

On right side.

1r̃ beannuic̃t̃e na mair̃b̃ g̃eib̃ b̃ár̃ 1r̃ an t̃ig̃ear̃na. a'rl̃ing̃, xiv. 13.

On back.

'Sé an t̃ig̃ear̃na mo f̃olur̃ ag̃ur mo f̃l̃ánuḡaó: C̃ia f̃oiñe a m̃ber̃ó eag̃la ag̃am. Saim̃, xxvi.

(32) In Galway, a *feminine* proper name in the genitive is not inflected when followed by an adjective, and takes the adjective in the genitive *masculine*: cor̃ b̃h̃uig̃ro b̃ig̃, l̃ám̃ Cháit̃ móir̃, not b̃h̃uig̃ro b̃ig̃e, Cháit̃ móir̃e. The forms an t̃-aoñm̃aó, an t̃-oct̃m̃aó are used before feminine nominatives, and before masculine and feminine genitives. See *Molloy's Grammar*, pp. 50, 124, 213.—C. P. B.

(33) I have not seen in any Irish Grammar an attempt to explain the particle *a* before cardinal numerals used absolutely, *i.e.*, without a noun following, as *a haon*, *a dó*, *a cúig̃*, *a hoct̃*, *a haon oeuḡ*, &c. It has been suggested, I think by Dr. Atkinson, that it may be a remnant of the old neuter article. But this is untenable, as in that case we should have *a n-aon*, *a g̃c̃úig̃*, *a n-oct̃*, &c. No form of the article corresponds in usage to this particle, which does not vary for case,—*tar̃ éir̃ a f̃eac̃t̃*, *tar̃ éir̃ a hoct̃*, *f̃oiñ a hoct̃*. What does correspond to it is the feminine possessive adjective, *a*, which this *a* before numerals resembles in prefixing *h* to vowels and in not changing consonants. Is it possible that the two particles, *a* = 'her' and *a* before numerals, are identical? It is well known that *the hand* is the primitive instrument of reckoning in most countries, and is indeed so used still by children and persons of little arithmetical skill in these countries. The word for hand in Irish, *lám̃*, is feminine. I suggest the possibility that the particle in question is really the possessive adjective *a*, 'her, its,' referring to the hand. We can imagine how originally a person, in counting a sequence of numbers, identified each number with one of the fingers, going round them as



children do—'rim a haon, 'rim a dó, a trí, &c., 'that is its (the hand's) one, two, three, &c.' Note that the particle does not occur before any numeral higher than 10, the number of fingers on both hands. We never find a tríce, a ceuro, a mile. It is true that after a preposition ending in a vowel, the particle becomes 'n,—ceadpána do 'n veicé 'a quarter to ten.' But this may have arisen from a later confusion with the article when the n of the article began to be dropped in contact with consonants, and restored when a vowel came into contact with it. Even in such cases, the numeral particle still differs from the article by preserving its h before vowels, as in ceadpána do 'n haon 'a quarter to one.'—Mac Léiginn.

present a new surface. There is another use of the word seen in Keating's poem:—

beannaíte leat, a ríghbinn!  
 go h-muir doibinn ealta,  
 truaas naé léir dom a beanna  
 go ríadé a teanga deapasa.

What is the meaning of the last line, or is it a corrupt text? (c) pátae, *mystic* would seem the best translation. (d) péite means, I think, a tough hand, péiteleós is common, meaning the broad flat tendons of beef. [This note and the Cork proverbs in this issue were sent by a writer who does not give his name].

## MAYO GAELIC.

### an bóiteín buirde.

Tá mé tinn  
 7 ní' mé r'lán  
 ní móir naé goimnirdeann  
 an ciorde in mo láir  
 as cuimniuasó ar an uair  
 bí mé 'r mo gíadó  
 guala ar gualaimn  
 7 lám ar lám.

Chuaró mé riar  
 an bóiteín buirde  
 ar fíul go bfeicimn  
 iún mo ciorde  
 ba deapí í a gíuaró  
 'r ba géal a ró éic  
 as reolaó na bó  
 'r as dealuasó an laois.

Go ntionzantair fíon  
 do'n tríuic ro ríar  
 luacair gíar  
 do'n pannaig éirín  
 páirceannaróe bána  
 do bairí an fíaróic  
 páiric do do gíadó-ra  
 ní fágsaró mo ciorde.

Tá tuile 'ran abaimn re  
 naé teapígsrú go lá  
 tá imnirde mo-móir oim  
 naé bfeiciró mé mo gíadó  
 tá aipiaing in mo éaróib  
 ní beiró mé mí beo  
 muir uiciró ríar ar cuairic asam  
 uair nó dó.

(34) In a copy of the song *Pan ar an baile am' éoinair*, taken down by me from John J. O'Donnell, Ranafast, County Donegal, the second couplet of Stanza I. runs:—

'Sé doepaó gac uinne fá 'n éuan, 'nuair a éáinic  
 mé anuair fá 'n éeró,

"O! aicéigim go maie ar do gíuaim gur fear éú  
 'b'fíul iuaig do' éicig;" and the words, *Capaó éam*  
*carlin beas ós*, begin Stanza II.

The phrase "*galún tí uhoimnail*" had the following origin, according to Mary O'Donnell, an old resident of this island:—Some six or seven score years ago, a pedlar named Dominick O'Donnell, of the Rosses, was treating some of his supporters in a public-house, after a faction fight. The party numbered sixteen, and O'Donnell, wishing to order sixteen half-pints (*i.e.*, a gallon) of whiskey for them, ordered by mistake sixteen gallons! When the mistake was discovered, he refused to cancel the order, and the expression "*galún tí uhoimnail*" passed into a proverb. They say at a feast, "*tá gac reort ann ro éoin parring le galún tí uhoimnail*."—Anthony J. Doherty, Cruit Island N.S., Co. Donegal.

(35) *Urae*. This word may be *uraoi*, in the sense of magus or demon; the phrase *urae rgeul* would then be synonymous with *deamán rgeul*, *uibéal rgeul*. By the way, *uibéal* (now *d-youl*) must once have been more correctly pronounced *deé-á-wál*, for as a euphemism they say in Mayo *t'anam ó'n, reé-oul*. In W. Cork, *ree-ál* is used commonly for *uibéal*. But possibly this may be *riú-uibéal*, or connected with *uibéal*, which is also used=*uibéal*. The word *glám*, with *ai* short, not *ái*, means a very loud shout, from fear or excitement. Different from *glám*, which is a greedy seizing of something.

(36) *Stró* is a pretty common word. Suppose you are walking the street about your own business, and some fellow would fain avoid his own company for a spell, and take yours instead, the accosting you of such a fellow would be "putting a *stró*" upon you. The idea of not being wanted by the *stróer* is always present. [To this I may add the following use of the word:—(1) *tr móir an r'ró a raib ríao ann*, great was their affluence, or wealth (Donegal); (2) *ná véan r'ró ar*, do not be conceited about it (Arran Islands); (3) *gun móirán r'ró*, without much difficulty (Galway). E. O'G.]

The above are sent by S. M. O'R., from whom we hope to hear oftener.

(37) Some notes on *trí b'oir gáoié*. See index. (a) *véas*, teen, ní fíul rí ar a véasair r'ró, she is not out of her teens yet; (b) *deapí*, prepare. It is rather (reddening) ploughing or turning up ground so as to

Ólaim, ólaim,  
 ólaim òiam,  
 focaim, focaim,  
 focaim ó á ceann  
 tá fírling ar an mbeoir  
 7 feoirilng ar an lionn  
 'r cé fearr le Dia 'do coinnuiúe tú  
 ná éiríocht liom?

O nílléál Mac Ruóiríge, ógánac ar  
 condae Íllíge Eó, fuair mé an t-abhán  
 ro Dia Domhnais an t-aria lá ríceas do mhí  
 lúil, 1894.

Eoin Mac Néill.

### WEST CORK GAELIC.

ORDOGS FEASA FÍNN ILLIC CUMHAILL.

Lá dá mabhar ag ruibéal coir abhann do  
 carad oim an gairgíreac ba mhó dá bfeaca  
 maíh, 7 gan áct don t-rúil amháin aige, 7 í  
 rin i gcláir a éadain. Do éainis iongnab  
 oim an t-ríac do connac é. Do féac ré  
 oim 7 do fíarfaig ré ófom ciá'ib é me.  
 "Ír mipe fionn Mac Cumhail," aipra mipe.  
 "Ír maíe maí a éáila," aipr an gairgíreac,  
 "maí atáimpe anho le feacé lá 7 le  
 feacé n-oróce gan neul coralta éacé oim  
 ag faipe bhradán do bí mpr an abhann reo.  
 Tair írteac liom mpr an tíg reo 'n-áir n-aice  
 go rínfeas éoim ar an leabairé go gcorail-  
 eoíao mo éigín, 7 bí-re ag faipe an  
 bhradán atá 'á beiribiuíao ar an taine.  
 Tabair aipe maíe óo, 7 ná leig don élog  
 do éacé aip, no má leigip, bairfeaoira  
 an ceann róio. Seo fáinne óuit, 7 cuip ar  
 do mearé é go n-éipeoíaoira ar mo éoíao.  
 Do iunnear amíaoí roin 7 do fúreao coir  
 na taine ag tabairt aipe do'n mbradán. Ba  
 gáipr go bfeaca élog móir ag éiríge ar  
 óiom an éirí, 7 do éainis eágla oim go  
 bfeicfeao an gairgíreac é. Do éuipreao  
 m'óroíao anuair ar an élog éum é írluíaó  
 i gcláir ná cuibíao an gairgíreac faoi  
 n'áipe é 'nuair a éeipreíao ré. Do oíao  
 m'óroíao éum an fmoip, 7 le n-a linn rin do

fáirtear írteac am' beul í. Ír anhoim do  
 fuairt fíor ar an b-ráé go maib an gair-  
 gíreac ag faipe an bhradán, 7 dá n-éipeoíao  
 ré an fíao do bíreao 7 látaip go gcuipreao  
 ré éum báip mé. Ag rúil go bfeaoíainn  
 teirteao lem' anam uairé do iugair ar bairra  
 móir iairainn do bí ar an tceinnceán 7 do  
 fáirtear fuar é mpr an don rúil amháin do  
 bí ag an bfeaoí móir. Do éug ré léim ar  
 an leabairé 7 do liugais ré amac, "A  
 fáinne, cá bfuilip?" Do labair an fáinne,  
 7 aubairt, "Táim anho go olúit oain-  
 gean ar mearé fínn illic Cumhail." Do  
 éug an gairgíreac léim eile faoi éim na  
 h-áite 'n-áir éuala ré an gúit, áct do  
 iurtear-ra liom féin, 7 noip éainis leip an  
 ngairgíreac bpeit oim. Do bí an gair-  
 gíreac ar an éuma roin ag gíaoíao ar an  
 b-fáinne 7 an fáinne dá fpeagairt ar feao  
 uimóip'an lae gup éainis an t-ríacóna, 7  
 do éeip aip teacé fuar liom. Do bíor  
 cuipreao t-ríacé ó beit ag iméacé ó áit  
 go h-áit, 7 ní feaoíao cao ba éeip tam a  
 éeanaíh. Táir éip maétnaíh tamall do  
 mearar go mb' fíarip an mearé ar a maib  
 an fáinne do gáipreaoí óiom. Do iunnear  
 7 do éairtear írteac 'ran abhann é. Do  
 gíaoíaoí an gairgíreac aipr, "A fáinne,  
 cá bfuilip?" "Táim anho go oaingean  
 ar mearé fínn illic Cumhail i n-íocair na  
 habann." Do bup ná maib don maíaoí ag  
 an ngairgíreac 7 ná feaoíaoí ré cá maib ré  
 ag uil éug ré cuipreaoí go híocair na  
 habann 7 do báaoí é. Do bí áeip móir  
 oim 'nuair a connac go mabhar ígairéa  
 leip.

Do iméigeao éum an tíg maí a maib an  
 bhradán. Ír amíaoí do bí ígaca ppeacán  
 uib 'n-a éiméioil, 7 é nac móir íeae aca, 7  
 ó roin a leit ueipreaoí go bfuil fíor  
 ag na ppeacánaib uiba.

Ír maí rin do éáila óam féin fíor  
 o'fagáil ar oíupr 7 atáio na feapra céaoíao  
 maíh ó roin agam don uair do éogónfainn  
 m'óroíao.

p o'b.

[An méao atá fhuar, is curó é do'n  
"Eactria ar Fionn Mac Cumhaill 7 ar  
mnaoi Beaircáin" do bí 'an céao uimhir  
do'n mleabair ro tá i láthair. Do connaic  
gaeóilgeoirí éigin an rgeul m' an lhuir-  
leabair, 7 do éurí ré i gcumhine do'n  
rgeulairé beagán do'n Eactria do beaircáin  
ré roime rin. Sin aghair anoir é mar atá  
fhuar. S.L.]

[The above is a variant of the legend about Fionn Mac Cumhaill's thumb (or tooth) of knowledge. When considered as a modern popular version, it will be seen that it differs very little indeed from the ancient form preserved in Mac-Shíomairéa Phinn.—J.H.L.]

## CONNAUGHT IRISH.

## Ólamuro pláinte na n-eun.

Táinig an oireóilín go roipir tige an  
tailleirí,  
Buail buille air agus bam ré clár ar;  
Mar noenparó tú mo rapper óam agus  
velvet lé n-a cába,  
Beró mé ag gabáil de mairé oir no go  
mbinríó mé do énáma.

Ólamuro pláinte na néun.

Mhe Seághan 'ac Síosa mac Síle Ní  
Amhlair,  
A éainic air an mbaile ro 'péirí a' veanaó  
cleamhair;  
Tá bá 7 caoirí agat-ja 7 veir mórí le  
haíaró bainre,  
Agus marí otugairó tú t'ingean oam  
mheócaó oir-ja an clampair.

Ólamuro pláinte na n-eun.

Tá ropá ag an oireóilín com laíoirí 7 tá i  
nghanra  
Tá fion 7 tá beoirí aige, ta pum aige 7  
brianna,  
Tá líon a'tróeact 'na éuillib aige anall ó  
mí na f'rance;  
Tá an t-olra móirí a'feim ceoil 7 an  
mleairín a' oamra.

Ólamuro pláinte na n-eun.

Dá bpeiréa ra an corir uairéne 7 i fhuar ar  
an green table,

A mionna ar an leabair gupab é an oireóilín  
a céile;

"Éit, éit!" doubaire an bpeiréan, "ní  
glacra mé mionna éitig,

"Ná aic an iur corir uairéne agus oireóilín  
a gabáil le céile."

Ólamuro pláinte na n-eun.

Dá bpeiréa an t-olra móirí 7 é fhuar ar  
an gcumhaic páipir;

Ba mion leir beir aigeanta 'r nioir mion  
leir beir mairéad;

Connac mé ar an gcumhaic é aipirí a' mte  
máira,

Agus dá ceann veug de beaircáin aige eug  
ré ó mo máirí.

Ólamuro pláinte na n-eun.

Dá bpeiréa iao-ran cummáige uilgí a'  
vul 'un feirra;

"Go mbeannuigro Dia 'r Muiré oir,"  
vúbaire oirre aca le céile;

"Marí otugairó ríu iur eigin oam a éurí-  
feir mé in mo beubair,

"Raca mé go hloipir, marí beiréad boet  
ag iapairó oirre."

Ólamuro pláinte na n-eun.

"Da bpaíann an píopa veairí 7 boirca  
lán de f'naoirín,

"Soiréad uirge beata, 7 an baipile beir  
líonta,

"Compiáiré beir i n-aice líom ó mairíon  
go oí an oiré,

"Nioir baogal do mairí an baile ro mo  
capall ná mo caoirí."

Ólamuro pláinte na n-eun.

## ANECDOTA FROM IRISH MSS.

## XII.

Irische Texte III., p. 38.

Scian roetair,  
iur veiré,  
liag loetair,  
tim teiré.

The knife cuts,  
The  
The spoon ladles (?)  
The weakling flees.



Instead of *lìag lothar*, one MS. has *tiar lothar*, which is quite obscure to me. For *tim*, several MSS. read *tin*, which would hardly make sense.

ib., p. 50.

*Ní ba dúnas cen níghu,  
ní ba fíli cen ícéla,  
ní ba ingen mímaph íal,  
ní maic ciall neic náos léga.*

It is no stronghold without kings,  
He is no *file* without stories,  
She is no maiden if not generous,  
Not good his sense who does not read.

ib., p. 38.

*íman cecimic.*

|                            |                       |
|----------------------------|-----------------------|
| <i>fégaro úaib,</i>        | Behold,               |
| <i>íarí íotúas,</i>        | To the north-east of  |
|                            | you                   |
| <i>in muir múas mílac,</i> | The great sea full of |
|                            | beasts,               |
| <i>aoba íon,</i>           | The abode of seals,   |
| <i>íeabac íán,</i>         | Sportive, shining—    |
| <i>íogab lán línas.</i>    | The tide is full.     |

ib., p. 100.

|                        |                      |
|------------------------|----------------------|
| <i>Tallao a uléa</i>   | To cut off his beard |
| <i>oe aríag óil</i>    | From him in the      |
|                        | tavern,              |
| <i>íum íearí cuméa</i> | To my comrade        |
| <i>noóoi bo cói.</i>   | Was not right.       |

ib., p. 99.

|                            |                       |
|----------------------------|-----------------------|
| <i>In t-én beg</i>         | The little bird       |
| <i>íio lég íeo</i>         | Has piped a note      |
| <i>oo íunio íuib ílan-</i> | From the point of its |
| <i>íuio,</i>               | pure-yellow beak ;    |
| <i>íócéíio íáíó</i>        | It has uttered a cry  |
| <i>óí íoé Láig,</i>        | Over Loch Láigh,      |
| <i>íon oo éíáíó éáíun-</i> | The blackbird from    |
| <i>íuio.</i>               | a . . . yellow        |
|                            | branch.               |

The MS. has *caíbuíoe* with a stroke over *íu*. It might stand for *caíuibuíoe*, and this for *coíuibuíoe*, to rhyme with *ílanbuíoe*.

*Leabairí b'íeac*, p. 262, marg. sup.

The Crucifixion.

*Óo íabíar ó íáíun in ééteóin  
'coí éíóéas, a ííúas maí íéíí :  
níí cóíí anao oc cóí éáíoe—  
íeapíao láí íí áíóéa óa éíí.*

At the cry of the first bird they began  
To crucify Thee, O cheek like the swan :  
It were not right to cease lamenting ever—  
Parting of day and night after it.

KUNO MEYER.

MS. 23. D. 5 (R.I.A.), p. 342.

This MS. was written in the beginning of the last century.

MS. V. (Advocates' Library, Edinburgh),  
fo. 10a.

1. *Ro búó mian 'dom' anmáin-íí  
óéíííon íunííe óé,  
íio búó mian 'dom' anmáin-íí  
bíébeéa 'maílle.*
2. *Ro búó mian 'dom' anmáin-íí  
léíííon lebíán léíí,  
íio búó mian 'dom' anmáin-íí  
beé ío íuagáil íéíí.*
3. *Ro búó mian 'dom' anmáin-íí  
íeéííoe ííí cáé,  
íio búó mian 'dom' anmáin-íí  
búáíó n-éííííííe íaí m-bíáé.*
4. *Ro búó mian 'dom' anmáin-íí  
aomóa cuííí íaí m-búáíó,  
íio búó mian 'dom' anmáin-íí  
íonííáí íííun íúáíí.*
5. *Ro búó mian 'dom' anmáin-íí  
áííeab ííííeab íéíí,  
íio búó mian 'dom' anmáin-íí  
taíéneam amáil íííéíí.*
6. *Ro búó mian 'dom' anmáin-íí  
íunáí oo ííéíí an íííí  
íio búó mian 'dom' anmáin-íí  
íléíííí ííé bíé íííí.*

7. Ro buò mian dom' anmain-ri  
muòctam nuime nél,  
rio buò mian dom' anmain-ri  
tonna dian a déi.

8. Ro buò mian dom anmain-ri  
dèirige domian cé,  
rio buò mian dom' anmain-ri  
deicrin gnuífe dé.

## TRANSLATION.

1. It were my soul's desire  
To behold the face of God,  
It were my soul's desire  
Eternally to live with Him.
2. It were my soul's desire  
Studiously to read little books,  
It were my soul's desire  
To live under a clear rule.
3. It were my soul's desire  
To be cheerful towards all,  
It were my soul's desire  
Triumphantly to rise after Doom.
4. It were my soul's desire  
... the body after triumph,  
It were my soul's desire  
Not to know cold Hell.
5. It were my soul's desire  
To dwell in the clear mansions of the King,  
It were my soul's desire  
To glitter as the sun.
6. It were my soul's desire  
To be for ever in the company of the King,  
It were my soul's desire  
(To listen to) many strains throughout the ages.
7. It were my soul's desire  
To reach Heaven of clouds,  
It were my soul's desire  
(To shed) vehement waves of tears.
8. It were my soul's desire  
To forsake this world,  
It were my soul's desire  
To behold the face of God.

I am indebted to Father O'Growney and to Professor Mackinnon of Edinburgh, for copies of the above poem from the two MSS., which I will call *D* and *E* respectively. *D* has throughout: ro ba mian dom mianmian-ri. Instead of dèicrin it has d'faietrim. In v. 3 *D* has pé cinne pe cáé, *E* pehinche fhu cáé. In v. 4 *E* is rather illegible, but seems to have noaem . . . for domóá. The line is obscure to me. V. 5 and 6 are almost illegible in *E*. For píçtécé *D* has píçtíçé, but this would make one syllable too much.

KUNO MEYER.

## CONNAUGHT IRISH.

## sgéul an an t-oreoilín.

Iny an leabhrán "Siampa an t-Éimhiré" tá cuip ríor ar an nóir ar imirir an t-oreoilín ar an iolra (= iolar) agur ar an rionnacé. Cuiprimis ríor ann ro mar bain ré ráraó do feara do cáill a neao agur mar bagair ré ar an tairliúir 'nuair buò mian leir deirir do cuip ar a éularó bainne do deanam :-

Bí cairéir iny an t-rean-aimirir do bíóó a' tabairt larta ó ríorab móra go rí luét ríora gíorria. Mar buò mianic amuiz 'ran oróce é, do bíóó airm éorainte ar iomcáir leir, ar fíatcior go gcairfáiré iobá-laróe dó. A' toul ó'n mbairle mói dó ar fuo na tuairt lá bheáç gíeime, ríao ré ar an mbótarí a' tabairt ríçíte dá cápall. A' bheactnuçáó tar clairóe dó, éonnaic ré feuir fíaoa mílir taob' ríçíç. Cuairé ré ríteac go mbairfeao ré gábál féirí dá cápall. tarla go ríab neao ag oreoilín ann agur le linn bainne an féirí cáilleao an neao ar an oreoilín. O' eitill an rean-oreoilín amac agur duðairt, "beiró míre ruar leat faoi mo neao do cáilleao." "Cao do ríorria tuit?" ar an cairéir. "Cia an nóir a m-beiróeá ruar liomra, a ruirín ruaríaz? Cia an beann tá açamra or?" "beiró 'ríor açat arí ball," ar an oreoilín, "óir ní'l bjaon ríona no bjaannoa tá 'ran gcairí açat nac noóirçíeró míre arí fuo an bótarí." "Deán do díceall," ar an cairéir. Amac leir an oreoilín agur o' eitill ré ar éoca an ríorçíç 1 n-a ríab an bjaannoa. Míor leir an gcairéiré tob' fáil-líçé. Tarriang ré a élaróeam 7 faoil ré an oreoilín a mairbaó, acé cao arí arí buail ré an buille acé arí éoca an bairle 1 n-a ríab an bjaannoa. Tuit an ríorçíç anuar arí an mbótarí agur iunneao ríorçíçé de agur oóirçíçé an bjaannoa. Cuip rín fearçç an-móir arí an gcairéiré boét, óir ní ríab 'ríor aíçé cia an leirçgeul do béaríao dá

maighirtir faoi dóirtaó an bhannóda, 'nuair maíad ré a baile. Bí an-feairis air leir an speóilín agus nuair d'eitill an speóilín ar an poiteas fíona, éiríonn an capéiríe a fíon-buille de'n cláróeann leir an gceann do ríobad de'n speóilín, aóit éirí an buille ar an poiteas i n-a maib an fíon, agus innéad óa leir óe. D'iméir an speóilín leir, a' págbáil an capéiríe a' rnuamead fá n-a amleas agus fá'n gcóir a éirí an speóilín air, agus a' maícthaó faoi maí glacfaó a maighirtir leir 'nuair éirífaó ré a baile.

"Ir luga ná ríugio mácthaí an speóilín."

## BEARNA DHIAIRMAOA.

(Continued.)

Bí Diaimaro ag tualall éirí meall caillíge. Cuala ré toirann 'na óiaró, 7 leir rín do iúit bean ar bóatán ar éaoib an bóatáir 7 lúig rí, "bí ar fuidbal, a Diaimaro; tá Oirpín 7 a fíuag ar tí do maibéa." Éirí Diaimaro gáiríe ar.

"An mó<sup>32</sup> fear aon?" ar fírean. "Tá óa maíeacó veug; táro ag teacó triar na oiróiró an éiríeáin. Cluinn toirann na gcapall: iúit leat a ríon Dé!" "Beanfaó gá aroa ar ótúr go háiríge," ar Diaimaro, 7 leir rín do éainis an fíuionn ag cor-in-áiríe tar lúb an bóatáir, cubháin bán ar beulbac gá capall 7 veatac allair ag éiríge ar a mbleunab.<sup>33</sup> Le gáirí 7 le béic d'ionnraigeaóar é, éiríóte na n-eac ag baint teimead ciera ar an mbóatáir.

"A Diaimaro! a Diaimaro! ar éallir do ééil? iúit leat; táro anuar oir," ar an bean.

"Cao é an maítear nam rín, a bean? tá na maíeairíe míne ar mo óa éaoib, 7 na bealaig ríeró de maíeacó rian."

Mí éumparó ré ríeró éum míteacó uata ar a ríon go b-fíul ré éom mear le coin 7 éom meirneamail le leóman. Tá 'na

fírean ar lár an bóatáir éom oiríeac le gáinne.<sup>34</sup>

"Maí maíum!" ar fírean, "an maíeacó úo an gáiríe ríeró i ríeríe, an ríuian 'na beul 7 an cláróeann 'na éiríe, 7 é Cí cam fíuileac é go veimín!" "Ar éiríe do lúit é, a Diaimaro? Mí' gáiríeann i ríeró veit anoir, aóit cláróeann ríeró éiríe."

Cuala ré toirann Cí 7 éonairíe fearis a veiríe, 'nuair éainis an lárí ríeró álainn maí gála gáiríe 'n-a gáiríe.

Léim Diaimaro ar a éiríe tar clóiríe toirann an bóatáir—veiríe na fíon veiríe go maib an clóiríe ré ríeríe ar áiríe—7 do léim an ríeríe ríeríe é 'na óiaró. D'eiríe<sup>35</sup> na capall eile an léim 7 bí Cí faoi veiríeac a lárí a fíon-náiríe. Do mear Cí an ríeríe do éiríe éirí Diaimaro, aóit bí fírean ríeríe; do léim ré ar leatíe, 7 fíuian Cí an cláróeann móir i mbaic a muiríe gáiríe 7 gáiríe báiríe ó'n ríeríe. Do leam Diaimaro go ríeríe i ríuian an eirí, le ríeríe do éiríe ré ríuian ríeríe 7 ar go ríeríe leir.

Maíeann éum míuia.

(To be continued.)

<sup>34</sup> An arrow.

<sup>35</sup> Refused.

## THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Irish Echo*—3 La Grange-street, Boston (ten cents a year).

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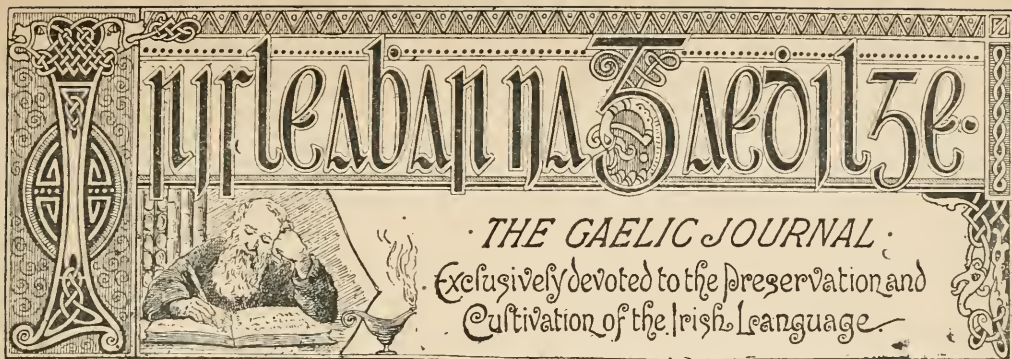
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<sup>32</sup> Cá mheo, how many.

<sup>33</sup> Flanks.





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## TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

Owing to temporary changes some inconvenience has, it is feared, been occasioned to subscribers during the past month by delay in acknowledging communications, or in sending copies of the Journal. Any persons who have suffered inconvenience in this way, are requested to communicate at once with the manager, when the matter will be set right without delay.

The issues of numbers 48, 49 and 50 of the Journal have now been exhausted. These numbers are, accordingly, no longer to be had direct. Most of the back numbers can, however, be had indirectly, as advertised on the cover.

## EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

### EXERCISE LII.

ò AND ð CONTINUED.

§ 317. Before ò and ð silent the short vowels are pronounced as if long.

á becomes á; as maḡ (mau), a plain.  
í, í; bḡḡro (bree'-id'), Brigid.  
ó, ó; boḡar (bō'-är), deaf.  
ú, ú; cḡuò (kroo), a horseshoe.

### § 318. EXCEPTIONS.

oò, oḡ, followed by a vowel, are usually pronounced as in the South and West; as, boḡar (bou'-är), poḡa (rou'-a), choice.

§ 319. It is only in the accented syllables of words that á is lengthened to á. In words like maḡaò, where the accent is on the first syllable, the ó is simply silent in Munster Irish; but in the other parts of the country this termination -aò is pronounced (oo); thus :—

maḡaò, a dog (modh'-oo, Munster modh'-ä).  
buaḡaò, a beating (boo'-äl-oo, „ boo'-äl-ä).  
maḡaò ḡaò, or, in Munster, maḡaḡaò ḡaò, is often used for a fox; the proper word is ḡionnaḡ (shiN-äcH).

§ 320. Cuir cḡuò nuaò ar an láir. Cuir bḡóḡ nuaò ar áir óḡ. Ní ḡaca mé bḡḡro aḡ an tobair; bí an maḡaò óḡ aḡur an cú móir, aḡur an laóḡ ḡaò aḡ an tóin. Átá Eúromonn óall aḡur boḡar. ḡuair an maḡaò buaḡaò ḡiom ó mall. Ní ḡaca an ḡionnaḡ an cú aḡ teaḡt.

§ 321. The dog did not see the deer on the mountain. The mountain was high, and the deer was young, and there was tall grass growing on the mountain. I have a horse-shoe in my pocket. Hugh is not deaf. The dog was astray on the mountain.

### EXERCISE LIII.

ò AND ð CONTINUED.

§ 322. When ò and ð are silent, as they are in the end and middle of words, short digraphs are lengthened thus :—

After silent { á is pronounced as if áí, that is, ee  
oi „ „ oi, „ „  
ó or ð { ui „ „ ui, „ „  
uai „ „ uai, „ „ oo'-ee

### § 323. WORDS.

buaíò (boo'-ee), victory. oròce (eeh-yē), night.  
Corcaíḡ (kürk-ee), Cork. ḡuò (see), sit.  
cḡuaíò (kroo'-ee), hard, uaiḡ (oo'-ee), a grave.  
not soft.

### § 324.

Words like

cḡuò (kree'-ē), heart,  
lurò (Lee'-ē), lying,  
ḡuò (see'-ē), sitting,  
buò (bwee'-ē), yellow,

Are often pronounced

kree  
Lee  
see  
bwee

§ 325. O'Ceallaiḡ ṑ kaL'-ee, O'Kelly.  
O'Dálaḡ, ṑ dhaul'-ee, O'Daly.

§ 326. ḡo buarṑ, to victory, is now shortened to a bú (ā-boo').

§ 327. In Munster, words like Copeaiḡ, uaiḡ, cṡuarṑ, etc., are pronounced kŭrk'-ig, oo'-ig, kroo'-ig.

§ 328. O'Domhnaill a bú! Atá mé aḡ uul ḡo Copeaiḡ aṡi maroin. Ní fŭil an bóṡaṡi boḡ, aḡṡ atá an bóṡaṡi cṡuarṑ. Lá aḡuṡi orṑḡe. Tarṡi liom, aḡuṡi fŭirṑ fŭor aḡ an teime. Atá m'atáiṡi aḡuṡi mo máṡáiṡi inṡi an uaiḡ.

§ 329. Do not sit on the stool, the stool is broken. Hugh O'Daly died, he is now in the grave. The grave is large. He has a warm heart. The night is cold, the day was warm and dry. The night is not long now. Night and morning. The barley is yellow now, the oats are green yet.

## EXERCISE LIV.

## ṑ AND ḡ CONTINUED.

§ 330. Atṑ and aḡ. We have already seen that at the end of words aḡ is pronounced á (au), the ḡ being silent, and the a lengthened into á. We have also seen that in words of more than one syllable ending in atṑ, this atṑ is pronounced a in Munster and oo in Connaught and Ulster. We have now to speak of atṑ and aḡ when not at the end of words.

§ 331. When followed by a vowel, atṑ and aḡ are pronounced (ei)—like ei in height. Thus:—

\*aḡarṑ (ei'-ee), the face.  
aṡaṡic (ei'-ärK), a horn.  
aṡarṡaṡi (ei'-äs-thär), a halter  
ṡaṡaṡic (rei'-ärK), sight.  
O'Raḡallaḡ (ṑ rei'-aL-ee), O'Reilly.  
ḡaṡaṡi (Gei'-är), a beagle, a hound.

§ 332. Even when followed by consonants the student may pronounce atṑ or aḡ like ei, unless the a be marked long.

Taṡḡ (theiG), Thady—usually “Tim.”  
† aṡmao (ei'-mādh), timber.

§ 333. \* Munster (ei'-ig). † aṡmao (au'-madh), except in Munster. In Ulster atṑ, aḡ, as above, are pronounced (ae),

§ 334. Ní fŭil aṡaṡic aṡi biṡ aṡi an laosḡ fŭr, atá ré ḡḡ. Cuṡi aṡarṡaṡi aṡi so láṡi, atá rí aḡ uul fŭor vo'n tobaṡi. Ní fāca

mé Taṡḡ O'Raḡallaḡ aṡi an fŭlaḡ. Ní fŭil aṡmao aṡi biṡ inṡi an teaḡ, aḡṡ atá móim ḡo leopṡ aḡamn; cuṡi fŭo móna aṡi an teime anoiṡ.

§ 335. Conn O'Reilly is working in the mill. Tim has not a boat on the river, but I have a boat on the lake. There is a little boat in the house. Do not put the halter on the mare; put the halter in your pocket. My sight is not strong; but Niall O'Reilly has no sight at all, he is blind.

## EXERCISE LV.

## § 336. ṑ AND ḡ CONTINUED.

ea before ṑ or ḡ is pronounced aa.  
ei        ”        ”        ”        ei.

## § 337. WORDS.

bṡeaḡ (braa), fine; ḡo b., finely.  
Seaḡan (shaa'-än), John.  
fŭleaḡan (sh/aa'-än), a turf spade.

§ 338. In Connaught and Ulster some few words with ṑ and ḡ are pronounced as if spelled with b:—

|           | Munster.             | Generally.  |
|-----------|----------------------|-------------|
| erṑean,   | ivy; ei'-än,         | ev'-än.     |
| ḡurṑe,    | praying; Gee'-ē,     | Giv'-ē.     |
| tuṡḡe,    | thatch; thee'-ē,     | thiv'-ē.    |
| maḡurṑiṡ, | Maguire; mā Gee'-iR, | mā'-Giv-iR. |

In this the Munster dialect is right. However, the Munster usage is distinctly wrong in exactly the opposite way, as shown in § 275.

§ 339. Dia uuit, a ṡarṑḡ (heig). Dia fŭ Muṡie uuit. Lá bṡeaḡ; ṡáimḡ Taṡḡ a baile aṡi maroin ó āṡro-maḡa, aḡṡ ní fŭil fŭḡeul nuaṡ aṡi biṡ aḡe. Ní fŭil Taṡḡ tinn, atá ré ḡo bṡeaḡ anoiṡ, aḡṡ bí ré tinn ḡo leopṡ. Atá āṡi Maḡurṑiṡ aḡ obaṡi, atá ré aḡ cuṡi (putting) tuṡḡe aṡi an teaḡ nuaṡ. Atá an feaṡi boḡṡ aḡ ḡurṑe aḡ an voṡaṡi, fŭaṡi ré aṡán aḡuṡi im ó Nlṡia. “Atá an orṑḡe ḡeal (bright) aḡuṡi an bóṡaṡi bṡeaḡ, aḡṡ maṡi fŭm fém (even so), fan ḡo lá” (a popular saying).

§ 340. The ivy is growing at the door. The ivy is green. John and James are in the house. The night is fine (and) soft. The ivy is fresh and green, but the wall is old and yellow. The fox and the beagle are not in the meadow, the fox is in the river and the beagle is coming home. The horn is long. The beagle is not in the house.

§ 341. The silencing of ò and ß as above has brought about the contraction of many words in the spoken language, as—

|                              |          |           |
|------------------------------|----------|-----------|
| bliadain, a year; pronounced | bliadon, | blee'-än. |
| briðio, Brigid; „            | briðio,  | breed.    |
| foiðio, patience; „          | foiðio,  | fweeð.    |
| nuadac, of Nuada; „          | nuadac,  | Noo'-äth. |

As in mada nuadac (mau-noo'-äth), the plain of Nuada, Maynooth.

## EXERCISE LVI.

ò AND ß AT THE BEGINNING OF WORDS.

§ 342. When slender, *i.e.*, next e or i, they are pronounced like y.

## § 343.

|   |                  |           |
|---|------------------|-----------|
| mo dhia                                       | (mü yee'-ä),     | my God.   |
| „ òiallao                                     | ( „ yee'-äl-ä'), | „ saddle. |
| „ òiceall                                     | ( „ yeeh'-älL),  | „ best.   |
| „ ßiall                                       | ( „ yee'-älL),   | „ jaw.    |
| „ ßé  | ( „ yae),        | „ goose.  |
| veun vo òiceall, do thy best.                 |                  |           |
| Rinne (rin'-ë) ré a òiceall, he did his best. |                  |           |

|                       |          |           |
|-----------------------|----------|-----------|
| mo ßeall, my promise, | yaL      | Munster.  |
| an ßealac, the moon,  | yal'-äCH | youL.     |
|                       |          | yal-oCH'. |

§ 344. Ná cuim mo òiallao ar mo éapall, a Seaðain (h-yaan), äc cuim an òiallao eile ar an aral, aßur cuim mo òiallao ar an láim. Äc an oröce ßeal anoir, atá an ßealac mjr an rpeum. Ní maib an ßealac mjr an rpeum, aßur bí an oröce oub.

§ 345. Do not break your promise. Conn did his best; he gave his horse, his saddle, and his bridle to Niall, and he gave his coach to Art. Tim got a blow from Art; his jaw is broken.

## EXERCISE LVII.

ò AND ß BROAD AT BEGINNING OF WORDS.

§ 346. At the beginning of words ò and ß broad have a sound not heard in English, and which we shall represent by the Greek gamma γ.

It is not easy to learn this sound except by ear. Until the student has heard it, it may be pronounced like ɣ broad, *i.e.* (G).

We shall try to teach the sound as well as we can. Take the English word “auger,” a carpenter's tool (Irish, tapadair, thor'-äCH-är). In pronouncing this word “auger,” the tongue is pressed against the back part of the mouth in bringing out the sound of g. Try to pronounce “auger”

without allowing the tongue to touch the back part of the mouth, and the result will be “auyer,” thus giving the sound we want.

It will then be seen that this sound γ is not so hard as g, but is in reality only a partial consonant sound. Try the same experiment with the words “go,” ɣiáð, “gaw,” &c.

§ 347. The phrase that we have until now spelled òia òuit! is always pronounced òia òuit (γit, almost gu-it'). Another popular phrase is a ɣiáð (ä ɣrau; *between* ä grau and ä rau) o love. Another is a òinne cóim (ä rin'-ë CHör), my good man.

§ 348. The preposition ar, on, upon, causes aspiration; as ar òomnall (er rön'-äl), on Donal.

òpium (dhrim), back.

pian (pee'-än), pain.

§ 349. òia aßur muine òuit, a òinne cóim. òia aßur muine òuit, aßur páo-maiz. Ní fuil vo ɣoit ɣlar fóir. Äc mo ɣoit móir; äc ní fuil coirice aß fáir in mo ɣoit anoir. Äc mo òomair (γir'-äs) vunta. Fuair mé pian in mo òpium (γrim). Fuair Conn cóta nuad, aßur atá cóta nuad eile ar òomnall O'h-äoöa. Ní fuil vo laoz in mo ɣoit (γürth); bí ré mjr an leuna, äc atá ré ar an rliab anoir.

§ 350. My back is broken. Do not break my window; do not break my door. I am sick, and my pain is great. I was sick, but I am not sick now; I have no pain at all in my back. I was going to Derry in the night, and my horse died on the road, ɣio. There is not a tree growing on the mountain; the mountain is bare and cold.

## EXERCISE LVIII.

COMBINATIONS OF CONSONANTS.

§ 351. Having now finished aspiration of consonants, we have to deal only with some combinations of consonants. In pronouncing English words like “farm,” “elm,” &c., we usually say in Ireland (faar'-äm, el'-ëm). This is a peculiarity of our own Irish language, in which some combinations of consonants are pronounced as if there was a vowel between the consonants. Thus:—



- § 352. l, n, m with m  
 aḡm (or'-ām), an army  
 oḡm (ūr'-ām), on me.  
 ḡoḡm (gūr'-ām), blue.  
 Coḡmac (kūr'-ām-ok), Cormac,  
 Charles.  
 coḡm (kul'-ām), a pigeon.  
 aḡnm (an'-ām), name.

The combination mn is found only in one work, mná (mēn-au'), women.

- § 353. ḡm : caḡm (kor'-ān), a cairn, pile of stones.  
 coḡm (kūr'-ān), a goblet.  
 oḡm (dhur'-ān), first.  
 § 354. lb, ḡb : ḡcolb (skül'-āb), a scollop, splinter of wood.  
 Albain (ol'-āb-ān), Scotland.  
 boḡb (būr'-āb), rude, violent.  
 § 355. ḡs, ḡḡ : ḡealḡ (shal'-āG), a hunt.  
 oeaḡ (dal'-āG), a thorn.  
 ḡeaḡ (far'-āG), anger.

- § 356. cn, ḡn, at the beginning of words, are rather difficult to pronounce :  
 cnoc (kūn-uk'), a hill.  
 cnám (kūn-auv'), a bone.  
 cneap (kin-as'), the skin.  
 ḡnó (gūn-ō), work.

To make the pronunciation easier, cn and ḡn are pronounced cḡ, ḡḡ, except in Munster, and similarly mn is often pronounced mḡ.

§ 357. B'í Coḡmac inḡ an aḡm, aḡur b'í ḡé aḡ uol ḡo h-Albain, aḡc ḡuairi ḡé b'ár. Aḡá mo oḡm tḡom. Aḡá an ḡliab aḡro, aḡc aḡá an cnoc eile beaḡ. Oeun vo ḡnó. Rinne ḡé a t'íceall; ḡunne ḡé a ḡnó ḡo bḡeaḡ. Aḡá mo éor cam, aḡur aḡá cnám bḡurce. B'í caḡm móḡ, aḡro, aḡ an ḡliab.

- § 358. Colm-cille, (the) dove (of the) Church, Columkille.  
 naom (Naev), holy.  
 nuairi (Noo'-ēr), when (=an uairi, the time).

B'í Colm-cille in Éḡunn nuairi b'í ḡé ós, ḡuairi ḡé b'ár in Albain, aḡc aḡá a uaiḡ in Éḡunn anoir. B'í ḡeaḡ aḡ an naom, nuairi éáimḡ an long vo'n oileán. B'í ḡealḡ aḡam aḡian ḡliab; b'í cú aḡur ḡaḡari aḡam, aḡur ḡuairi mé ḡionnac aḡ uol ḡíor an cnoc. Aḡá an colm ḡeal. Oia vo beaḡa a baile ḡo h-Éḡunn.

§ 359. Shut your fist. Put a scollop in the thatch. The sky is blue; the day is fine and wholesome. Put your name in the book; do not put down another name. Black, blue, white, green, yellow, red, brown, fair. The work is heavy. Cormac is poor; he has not a house. He has only a poor little house, and there is no door or window in the house.

## EXERCISE LIX.

## COMBINATION OF CONSONANTS CONTINUED.

- § 360. lb, lḡ.  
 balb (bol'-āv), dumb.  
 balbán (bol'-āv-aun), a dummy.  
 ḡealb (shal'-āv), possession.  
 § 361. nb, nm.  
 banb (bon'-āv), a young pig.  
 leanb (lan'-āv), a child.  
 § 362. ḡb, ḡm.  
 ḡaḡb (gor'-āv), rough.  
 maḡb (mor'-āv), dead.  
 ḡeaḡb (shar'-āv), bitter.  
 § 363. nē, ḡc.  
 \*Donnéaḡ (dhŭN'-āCH-ā),  
 Donough, Denis.  
 oḡpca (dhŭr'-āCH-ā), dark.  
 \*Muḡpcaḡ (mur'-āCH-ā), Murrough.  
 Soḡpca (sŭr'-āCH-ā), Sarah.

§ 364. Soḡpca is one of the many old Gaelic names now almost obsolete—more's the pity. In North Connemara, where it is still common, it is "translated" by "Sarah," just as Donnéaḡ is represented now always by "Denis."

§ 365. O'Donnéaḡa (ō dhŭN'-āCH-oo-ā), O'Donohoe; also Donaghey, Dennehy; Mac Donnéaḡa, MacDonaldough; O'Muḡpcaḡa, MacMuḡpcaḡa, MacMurrough, Murrough, Murphy.

- § 366. aḡḡeao (ar'-āg-ādh), money, silver.  
 ḡairḡe (fwar'-āg-ē), the sea.  
 maḡḡaḡ (mor'-āG-ā, Connaught  
 mor'-āG-oo), a market.

§ 367. Aḡá an oíḡce oḡpca aḡur b'í an lá ḡaḡb ḡo leor. M'í ḡaca mé Muḡpcaḡ, n'í ḡaḡb ḡé aḡ an maḡḡaḡ. B'í ḡé aḡ an maḡḡaḡ, aḡur ḡuairi ḡé muc aḡur banb beaḡ; n'í ḡaḡb aḡḡeao ḡo leor aḡe, aḡc ḡuairi ḡé aḡḡeao ó aḡic MacMuḡpcaḡa. Táimḡ Soḡpca a baile anoir. M'í ḡuil an

\* In these the last syllable is sounded (oo) in Connaught. See § 334.

leanb balb. Ní fuil balbán ar bit in mo teac, aet atá pice balbán in ar an teac móir eile ag baile-ata-cliait. Atá fairsige roir do oileán beag agus an oileán móir.

§ 368. Dermot MacMurrough is not now alive, he is dead, he died in Ireland. I have only a shilling. I have no other money. A sea, a ship, a boat, a sail. There was a good market in Armagh. The milk is not sweet, it is bitter. The place is rough, but the place is wholesome. The fox is dead. Denis got a blow from Niall, but he is not dead yet. Columbkille has a great name in Erin and in Scotland. There is no king in Scotland now. There is a sea between Ireland and Scotland.

Suggestions are especially invited towards simplifying the above treatment of the sounds of *ó* and *é*.—E. O'G.

## BEARNA DHARMADA.

### Concluded.

Le mionnaib móra do lean na marcais eile é, ar buile le feirg 7 tnuic. Ba faob é a dtóirigeaet. D'fás ré i bfao 'n-a óiaro iao, mar bí an t-eac caol sub go cuiciz tnean.

Míor éarriamz ré rruan go dtáinig go Cúmlumina 7 rgaol an t-eac faoi an b'fárac.

"Sé mo baramail," ar peiréan leir féin, "go mbeirio ar mo tóir anocht, 7 i' córa óam mo leabair do óeunam i meafz na b'pallaáa."

Do buail ré leir i n-aíaró an énuic. Bí an pilibin míois<sup>36</sup> ag feadaigil 7 an zabairín meoiz<sup>37</sup> ag meizilliz i meafz na fearza, rruetán na gcnoc ag ciónán a reoča binn<sup>38</sup> 7 an cúm sub glóiac faoi uaignear na horóce. Bí an gelaac ag éirge 7 ag caiteam leura polair eoiri gac fail cum gup oóiz leat ó rgaile gac rplince<sup>39</sup> go maib ročmarve ríde ag tpuall b'píó an mbealaac.

Caó atá ag an mbuirín gáirleanamna

<sup>36</sup> Plover.

<sup>37</sup> Jack-snipe.

<sup>38</sup> Lullaby.

<sup>39</sup> Cliff.

óá óeunam? Do éruinnigeaor a gceann a céile ag áet an éaol Duib,—abann do rruetann éirí gleann loča b'pín,—7 do macónaigeaor. "Leanrao-ra é," ar an maor buiró, "7 má fašaim fail<sup>40</sup> ari, veunrao corp ve. Teróir-rí ar buir n-aíaró 7 zabairó an leanb; geallaim oairb 'nuair do éloiríró Diaimaro go b'fuil an leanb zabálta go nveunrao ré iairiac ar í faoríao 7 cuirrimíó buairac<sup>41</sup> 'n-a éomair."

"Tá an maor glic," ar fear eile, "tógairó a éomairle, beir ar éirleán an leomair 7 tiocrao an leomair le rruéab 7 le búirpéao i meafz na reatzaireao."

Bí nóia óz 'n-a fearam i nooirar bočáin ag reiteam le n-a h-ačair, 7 na rruetán ag reinnm éeol oi.

Bí tobair ríoir-uirge ar ašairó an roirar agus reultán ag reuáint anuar ann. D'feuc an ingean go háčarac ar an robar mar ba gnatáac, oar léi, leir an reultán gceurona ro teac anuar ó'n rreuir gac rruetóna 7 é réin do éomao in ar tobair 7 rruinceao le haiteal.<sup>42</sup> Táinig rgaíl anoir ór cionn an tobair 7 do míc ré an reultán. D'feuc rí ruar le rruag do'n reultán, mar do rruinceao ré cuileacá<sup>43</sup> ói gac rruetóna. Bí ceatmar fear ag roiríom léi go gpo.

"Beir uiríu," ar fear aca, aet do, rreinn<sup>44</sup> an leanb uairó 7 do rruet faoi éoir cuilinn, ar rin faoi fail liac bí ar an macaire. Do rruet fear anoir 7 ruine eile ann rúo. Do éuz fear aca mionn gup rleainnaiz rí ó n-a láim mar rruabia 7 rubairt ruine eile go maib rí anoir 7 ann rúo ó éianab; aet ar reao na conrpóirve ro, cé go maib cpoirve an leimb 'n-a beul 7 a bail ar cpoit, do rruam rí ó rgač faille go oti ceann eile, 7 i gcionn leat-

<sup>40</sup> Opportunity.

<sup>41</sup> Cow-spangel; also narg. Cuir buairac 'n-a éomair, lay a trap for him.

<sup>42</sup> Delight; also frisky, frolicsome.

<sup>43</sup> = Cuileacá, company. <sup>44</sup> Started, sprang,

uairie an éluig bí sí i bparó ar a haḡaró  
faoi óéim<sup>45</sup> a haḡar, marí bí 'fíor aici go  
otiofparó ré inr an mbeáinam am éigin  
ve'n otóce.

Bí Diaimaro inr an am ceurona ro  
ar gualainn an áitinn, as feucáint 'fíor  
ar an ngleann marí a maib a óalta, 7 as  
rnuameadó inr. Bí an gleann beas nac  
mile uaró 7 muabán<sup>46</sup> na horóce ór a  
ciónn, áct uarí leir vo éonairie ré veib a  
leimb 7 vo éuala ré a sué as glesóac air.  
Do pjeab ré 'n-a fúide le huacbár as  
maétnam zupí iméig tubairte éigin ar a  
inḡin, 7 leir rin vo faoil ré zupí éorruig  
an feurí 'otaoib fíarí vé. Sul a maib aim-  
rui aige ar iompóó, vo léim an Maorí  
buiré ar an bfeurí 7 vo éurí ré rḡian uib  
go uoim a gcliaib Diaimara. "A biéam-  
nais, vo iunuir anoir é," ar Diaimaro  
boét go fann, 7 vo fíeasair an Maorí é le  
goic 7 gáir. Níorí éuit an gairḡíoeac  
fór. Le méio an neir vo bí aige vo éus  
ré iuaḡarí ar an Maorí 7 vo éurí glic 'na  
rcorruig. Vo ius an beirí fíarí bairiós  
ar a ééile, 7 vo éoiríar an Maorí go fíeas-  
gac fíoeimí. Vo bíotarí aiaon ar báirí  
na fáille, 7 le móirí-neair vo ríeall<sup>47</sup>  
Diaimaro uaró é marí éatífeadó uirne pírḡin  
cair, 'fíor i mearḡ na gclairḡe uib. 'fíor  
le fánaró, marí a noeunann an fíolarí 'ra  
feabac a neir, 7 vo éuit ré fíem ar píearḡ<sup>48</sup>  
a órioma. I n-anaáca<sup>49</sup> an báirí uó, vo  
éuala ré lúgáó an leimb áirí. Le feróm  
ó'éirḡ ré 'n-a fúide 7 vo leirḡ glesó ar vo  
bean mac-alla ar na gleannair—"Táim  
a' teacé, a Nória Óg, táim a' teacé "

Veirí rean-uairne, 'huairí a fíerueann an  
gairib-fíon éirí Ueáirna Diaimara go gclor-  
tearí ór ciónn foérima na gaoiré móiríe,  
lúgáó an leimb 7 fíeasra an buacalla  
báim,—“Táim a' teacé, a Nória Óg, táim  
a' teacé.”

Maéḡamam Éinn Maia.

<sup>45</sup> Towards.

<sup>46</sup> Gloom, dark mist.

<sup>47</sup> Pitched, cast; also ejected, emitted, spilled.

<sup>48</sup> Broad (of his back). <sup>49</sup> Difficulty of breathing (= anfaó)?

## WEST CORK IRISH.

### ní ar dia a buiréacás.

Le páoruis ó laogairie.

Do bí móirán uairne uairí as tóḡaint<sup>1</sup>  
múirí i mbréantḡaig le hair na n-aoiríoe.  
Do bí ana-éairíac (=an-éairḡ) as an  
muirí asur ana-éurí múirí ar báirí-aoiríoe,<sup>2</sup>  
áct níorí leóimta<sup>3</sup> ó'aon-neacé teacé i n-a ḡarí  
ná i n-a ḡaorí. Do bí na uairne go léirí ar  
na rplinceacáir<sup>4</sup> as fíarí ar a éeacé ir-  
teacé; áct óá foirimḡe<sup>5</sup> a bfairíeacár 7 a  
a bfairíeacán, 'reacó ir móiríoe ó'fan an múirí  
marí a bí aige,<sup>6</sup> as luairḡaó le coir calaró,  
anoir as bfeirí ruarí<sup>7</sup> ar an áit marí a maib na  
uairne as fúide nó as fíearíam; an nóimíot  
i n-a óiaró, éagáó tonn coir<sup>8</sup> énoic—as  
reacáó 7 as reeun-ḡluairacé, as bfuiréacó  
ar na buirḡib, as baint fuama 7 foérim  
ar éloic 7 éairíar, nó as rpreuacó<sup>9</sup> 7 as  
rpruacó, as cupí cubairí ruarí ar bán ḡlar.

"Ní fanpar-ra annro a éuilleacó," airí  
Domnall O'Ceallair, "óá maḡaó an raogal  
i otóm na fíreoiríe.<sup>10</sup> Atáim annro ó  
leair na horóce airíirí 7 gan píoc óá báirí<sup>11</sup>  
agam, 7 an óiabál óiom ó'fanparó an  
oiríeacó eile<sup>12</sup> im' amacán 7 mo bólḡ boét  
buairte ar énáim mo órioma—cav uob' áil  
lib annro?"<sup>13</sup> airí eiríean leir an gcuir  
eile bí i n-a foéairí.

"Ir gairí go otiofparó an múirí irteacé  
a buacáill," airí Píarar Paorí. "Beirí  
ré go léirí agamne 7 curá i n-a ionḡairí,  
as tḡoirí le hionḡairí vo éorí nó (=ó) náirí  
fanairí—'ré rin má taorí ar tí iméacé oir  
a baile."

"An fíarí móirí<sup>14</sup> go mbeirí leir an  
múirí!" airí Taóḡ Beas, "marí an rin atá  
íte ruarí le éiríteacé 7 éiríteacé aige ó  
beirí as fíeacé annro i bfuacé 7 i  
bfeannaró."<sup>15</sup>

"Atá an ḡaoc as éiríḡaó 7 an múirí as  
cuirḡaó," airí Páoríar O'Lonḡirḡ.

"Cav é rin veirí?"<sup>16</sup> airí Domnall Ó  
Ceallair, as cupí cluairí ar fíem.



"Deium," aip' an fear eile, "go bfuil an gaoth ag ionntarál." 17

"I' m'eo si roim," aip' Domhnaill, "maria bfuil fonn uilgi lúige éun gairi ar fad 'ran áirio i n-a bfuil sí le bheir 7 coigéirdear—i' dóig liom," aip' eiréan aip', éar éir r'ao tamall 7 feúdaint i n'(-a) éiméall, "go bhanfao real eile, dá tuitéad an bolg aram le hocpar 7 le hiotam, 7 i' é mo éuaim naé fada eile uad anoir 7 cá m'oe dó—cao eile atá le veunam aige?"

"Do r'ceap<sup>18</sup> gac n-aon ar gáiríó iar gclor an iáiró re dóib.

"Cozar, a Diarmair," aip' eiréan le Diarmair Mac Amhlaoib, ag bheir ar bpolac lémead aip, 7 ag a éabairt leir aip f'ao f'ao leir—19

"Cao i' g'no agat oíom?" 20 aip' Diarmair.

"Ní 'l aon g'no i n-aon éor." aip' eiréan, "acé an mberéad leat-r'ead agat i tóin do píopa? Atám reitte<sup>21</sup>—ag oul ar mo éroiceann, a éuine! ve éal<sup>22</sup> aon r'ead<sup>23</sup> amám, f'ao éug Dia lá éam." 24

(Tuillead).

11Ótaré.

<sup>1</sup> tógaint = tógbál.

<sup>2</sup> bairra tairé = bairr-tairé, uacéar tairé, uacéar na mara.

<sup>3</sup> níor léonita o'adonéad = níor lámhita o'adonéad [lámhaim = leigim].

<sup>4</sup> rplinc = cairraig g'ear g'air.

<sup>5</sup> foighe nó foirne = foighe = f'ao-fualaing.

<sup>6</sup> mar a bi aige = 'ran móó i n-a r'air ré; mar a r'air aige = 'ran áit i n-a r'air ré.

<sup>7</sup> ag bheir r'air = beag naé ag r'océam.

<sup>8</sup> tair = tairé = méir.

<sup>9</sup> r'pneúad, ag léim mar b'beréad mion-r'plannad ar i'arann t'airg 'nuair buailr'oe leir an óro ar an inneom é; r'pneúad, caréam, caréam capail no m'la.

<sup>10</sup> dá r'agad an r'agad i tóin na r'pneúge: i' áit 7 i' améneapta an r'ad é r'eo, 7 ní mó ná maré do éuigim éomur do éainig re éun na céille atá aip láiréad do b'air aip. i' ionann é agur cibé mó do éiocp'air ar oam; cibé r'uo—maré no o'le, 7 i' cumá liom c'ia 'ca—i' r'agad ar oam.

<sup>11</sup> p'oc dá b'air = aonno dá r'oc'ar.

<sup>12</sup> an oiréad eile = an éomf'ao ééaona.

<sup>13</sup> Cao uob' áil l'ib an'ro? = Cao i' g'no agat 'ran áit r'eo?

<sup>14</sup> an fear m'or = an o'abál.

<sup>15</sup> r'annair = r'annair .i. r'annair.

<sup>16</sup> r'oir = 'oiréir' i' leat'raib.

<sup>17</sup> ionntarál = áirp'agad.

<sup>18</sup> oo r'ceap = o' éig.

<sup>19</sup> ar f'ao f'ao leir = i' leat-t'airb.

<sup>20</sup> Cao i' g'no agat oíom? = Cao é an g'no atá agat oíom? = Cao do b'áil leat oíom? (r'eo n. 13).

<sup>21</sup> reitte no r'igte = t'abairé, t'airéte [jaded (?)].

<sup>22</sup> ve éal = o' éar'air.

<sup>23</sup> r'ead = gal.

<sup>24</sup> f'ao éug Dia lá éam = f'ao an lae = oo r'uo an lae uile. i' g'noite 7 i' g'noite i' b'ao 'r i' b'ao an céao r'ad ná céat'ar do'n b'airt eile.

### LITERAL TRANSLATION.

A great many people were once taking sea-weed in Briantraigh, near Eyries. There was a great *draw* by the sea, and a great lot of sea-weed on the surface of the tide, but no one dared to come near it. All the people were on the *sp'inceachs* watching to have it come in, but the more patient their watching and waiting, the more the sea-weed remained as it was, rocking near the shore, now all but reaching the place (or to be more literal bearing up on the place) where the people were sitting or standing, the moment after, a wave—the size of a hill—used to come, ploughing and strong-moving, breaking on the reefs, taking sound and clamour out of stone and crag, or breaking into spray and dashing, putting white foam upon the green sward.

"I won't stay any longer here," says Donal O'Kelly, "let matters come to whatever pass they will. I am here since the middle of last night, without having a jot gained by it, and the devil of me, if I stay as long again, like a fool, and my poor stomach struck on my back-bone. What do you want here?" says he to the others who were in his company.

"The sea-weed will shortly come in, boy," says Pierce Power; "we will have all of it, and you without it, fighting with the nails of your feet, since you didn't stay, that is if you are on the point of going away home."

"May the Big Man take the sea-weed," says Teig Beg, "for it is we are eaten up by torture and torment from being waiting here in cold and weary pain."

"The wind is changing and the sea growing calm," says Patrick O'Lynch.

"What is that thou sayest?" says Donal O'Kelly, putting an ear on himself (= all ears).

"I say," says the other man, "that the wind is changing."

"It is time for it," says Donal, "unless it intends to lie to hatching altogether in the point in which it is for a fortnight and more. I believe," says he again, after stopping for a while and looking around him, "that I will stay for another spell, even if the stomach fall out of me with hunger and thirst, and it is my opinion that it is not far from it now, and what harm is it for it—what else has it to do?"

Everyone burst out laughing on their hearing this.

"Whisper, Dermot," says he to Dermot MacAuliffe, catching him by the front of the shirt and bringing him aside with him—

"What business have you for me?" says Dermot.  
 "No business at all," says he, "but would you have half-a-whiff in the bottom of your pipe?—I am starved—going out of my skin, man! for want of one whiff while God has given me day (= the live-long day)."

(To be continued.)

### PROVERBS—CORK.

(FROM MR. DANIEL M'CABE, BANTEER.)

1. Ní b'péiteann eagnúro e n'ó na e t'cu-  
 geann.

A wise person does not judge what he does not understand.

2. Olc oo g'ní olc oo t'ig.

Who does ill, fares ill.

3. Ní uair'leac'o gan r'ubailce.

No nobility without virtue.

4. Ní r'ar'ó'bhí go g'lóirí-r'eal'ba'o.

Nothing is rich but the possession of glory.

5. Ní f'uil g'lóirí ac't g'lóirí n'eme.

There is no glory but Heaven's.

6. Ní ionn'p'ugeann g'ac' aon an t-ana'e  
 cóirí.

Not everyone gains the right path.

7. I' r'ear'p'í beit' i n-aon'ap'í 'ná i n'p'io'e-  
 éir'oeac'oa.

Better to be alone than in ill company.

8. An puo i' ceap't oo ó'ime i' o'lea'g'eac'  
 oo ó'ime eile.

What is right for one, is lawful for another.

9. Na t'p'í neit'e líona' i' o'e'l'ainn, t'nú'e 7  
 r'olá'c'ap'í 7 r'íorí-éa'it'í, ó'p'í ma'p'a  
 (muna) m'ber'ó'p'í i n-a éa'it'í be'ó'p'í  
 i n-a a'it'í.

The three things that fill a haggard—  
 longing, industry, and constant at-  
 tention, for if you are not in attend-  
 ance, you will be in shame.

10. Co'p'p'í i n-a'g'a'í'ó an éa'im 7 cam i n-a'g'a'í'ó  
 an éo'p'p'í.

Twisted against bent, and bent against  
 twisted.

11. An g'ao'e 'a' o'cu'ar'ó 'í an g'p'uan a n'oe'ap',  
 clor'oe clu'e'm'ap'í 7 bol'g lán.

12. Geir'beall lo'p'g'a'n'ais g'em'p'ea'o g'o'p'ac'.  
 A hungry winter is the sluggard's  
 fetter.

13. Io'e'l'ainn é'p'ua'c'ac' g'ní'oe'ann o'ime uai-  
 b'p'ea'c'.

A well-stacked haggard makes a man  
 haughty.

14. O'a á'p'roe é'p'uge'ann an p'p'iom'p'ollán,  
 l'ur'oe'ann ap' o'p'ac'.

However high the beetle soars, it lights  
 on dung.

15. Me'eo an l'uai' l'ai'ge'ao an é'nu'ap'í.

The more the speed, the less the col-  
 lection.

16. Ma'p'g' oo g'ní eu'g'co'p'í me'ab'la'c'.

Woe to him that does a treacherous  
 wrong.

17. M'ian m'ua'la'c'áim o'p'ice'ac't.

The *mualachán's* desire is darkness.

18. M'a 'í bu'ar'oe'ap'í'a an ce'ann, i' cl'ao'n  
 na baill.

If the head is troubled, the limbs are  
 disordered.

19. M'a 'í g'p'eu'g'ac' an p'euc'ó'g, ní p'io'c'ap'í  
 a c'nám.

Though the peacock be gaudy, its bone  
 is not picked.

20. An puo ná h'im'it'ige'ann, r'ac'ap'í é.

What does not vanish is found.

21. An puo é'í'oe'ann i b'p'ao, t'é'í'oe'ann r'é i  
 b'p'ua'p'e.

What goes far, grows cold.

22. A'it'í'ge'ann mó'p'oe'ac't mo'ó'am'la'c't.

Majesty knows modesty.

23. Ap' aon ann'am be'ó' éo'í'oe' oe'ap'm'ao.

What occurs but once will be forgotten  
 for ever.

24. An t'p'eo'io oo-f'a'g'a'la, 'í'í i' á'it'ne.

The rare jewel is the fairest.

25. An o'u'b'-g'né, ní ha'e'p'ug'e'ap'í é.

The black countenance is not changed.

26. O'ea'p'p'í'ac'á'p'í le'ao'p'á'n'ac' ó'la'c'án.

Drink is a slothful brother.

27. 1r maig labhair go teann.  
Woe to him that speaks harshly.
28. Ná veun mar veuna ríad, aét veun  
mar doeuia ríad.  
Do not do as they will do, but do as  
they will say.
29. Daoine eugta, ní inniú b'ieuga.  
Dead men tell no lies.
30. Inr an áit i mbíonn do éiríe, ir ann  
-bíor do éiríe.  
Where your treasure is, there is your  
heart.
31. An té ná bíonn láirí, ní fuláirí do  
beiré glé.  
He who is not strong should be  
cunning.
32. Claoréann neart ceart, a' eugann  
ceart i ríe le baibíear.  
Might overcomes right, and right dies  
in peace with poverty.
33. Fear na bó féin faoi n-a hearbail.  
The cow's own man under her tail.
34. Súil an maigirí beaúigeat an eac.  
It is the master's eye that feeds the  
steed.
35. Níl a fíor ag neac cá ngoitúigeann  
an bíog aét ag an té áiteat í.  
No one knows where the shoe hurts  
but he who wears it.
36. An té buailfead mo maíad buailfead  
mé féin.  
He who would strike my dog would  
strike myself.
37. Bíonn ceann caol ar an óige.  
Youth has a small head.
38. Ceannuig fear-mu a' beirí gan aon  
mu.  
Buy an old thing and you will be with-  
out anything.
39. Cíor do éigeama talam, nó bíad do  
leanaib.  
Your landlord's rent or your child's  
food.
40. Cozad gan eagla, goirta 7 maíad.  
Wanton war (causes) famine and need.

41. Deun gláir a' do cealt ráirte.  
Laugh, when your sting is inserted.
42. Deun aon uair amáin é, 7 tá ré veunta  
go veiré.  
Do it once and it is done for ever.

## NOTES.

10. The Gobán Saor was building a court for a foreign noble, and, learning that he was to be put to death when the court was complete, made up his mind to go away beforehand, giving the excuse that he had a certain tool at home necessary to finish the work. The nobleman refused to let him go, saying that he would send his own son for the tool. The Gobán agreed, and gave the name of the tool as *copp* i n-*agáir* an *éam* 7 *cám* i n-*agáir* an *éam*. When the nobleman's son arrived, the Gobán's wife, learning the name of the tool, at once divined her husband's danger, "The tool is here in a large chest," she said, "but I am with child and cannot go into it. You must go in yourself." When he was inside, she closed the chest and kept him there as a hostage till her husband was allowed to return safe.

17. *mualacán*: I do not know what this is, perhaps for *ullacán*, the owl.

20. *faetar*=*faetar*. See also 82.

34. One must take the tail of his own cow to lift her, if she has sunk in a bog.—ED.

(To be continued.)

## CLARE IRISH.

DOMINALL Ua LAOGEARE agus na  
mná síde.

le Tomás Ua h-Aodá.

[Do'n léigíteoir:—1r minic do éalair  
an rgeul ro fíor 'nuair do bí mife am'  
gairín ag baile i "Sráir-na-Caíre"—  
ré rin Miltown Malbay má'r é do éirí é—  
i gContae an Cláir, agus do éalair mé é i  
mbeuila agus i nGaebilis. Do bí ré an-  
bheag ag fear-fearí na b'ann Roibeir  
Cuimín—polur na b'fáiríe d'a anam  
anoct—agus ir ó Roibeir o'fógluim mife  
é. Dubairt ré liomra go maib áirínt maib  
ag an b'fearí o'innir an rgeul do fein ar  
DOMINALL Ua LAOGEARE agus a máirí; aét  
pé'm b'ann é, ro oib an rgeul mar do fuair  
mife é veiré mbliadna ó foim.]

Timéill le tír píer bliadain ó foim,  
nó mar rin, do bí baintreabac 'na coinniré  
le hair leaet Uí Conchúairí i gContae an  
Cláir, agus ní maib áirí aét aon mac amáin



o'arí b'annm 'Domnall ua Laoisairie. Buidé buacail bhreag láirí é, agus do bí na daoine go léir ar fúro na háite an-buidéac do agus an-éanamail air, mar ba comairra maic é, agus leir rin, do bí ré ciordeamail, fearaimail, réitíméalta. Ní maib loct ar bié ag a mácairí air aét aon loct amáin, agus go venimín agus go veairbta níorí b'fú cpiáct air rin. Do bí uáil móir aige 'ra beir amuis 'ran oróce ag lámác comínúe le polur na gealaige 'ran vabac móir atá ar bhuac na fairge ag ríneac riarí ó'n "Leaet" éu' Omoicéirí Ní Bhuam, agus do bídeac a mácairí marom agus cpiáctnóna ag gearán agur ag cannián marí geall air rin, marí do bí eagla a cpióde uirre go gearrao na daoine maite nó an "Cóirce Uodari" ar 'Domnall oróce icint 'ran vabac. Aet ní maib coriaó an mácairí ag 'Domnall ar a curó éainte agus ní bídeac ré aet ag veanao magaró fúite, marí ní éuripeao "an veaiman nó Uoetúirí Forcari" eagla air. Veirpeao rí annran, "lean vóit, a bíteamhnaig; tá tú ag veanao magaró fúim-ra anoir, aet b'féirí pul do berdeao an bliadom rí caite naé mberó tú éomí ruairie rin. Mo vóitécari! ir veacairí na rean-focail do ríáruáao—bídeann ceann caol ar an aor óg"—agus tá ceann caol oir-ra, a 'Domnall.

Bí go maic agus ní maib go holc, agus aon Oróce Samina amáin do bí 'Domnall amuis, marí buíó gnátae leir, ag córuigeaet ar na comínúib. Ba oróce bhreag gealaige í agus ní maib gal gaóite ná coriann ar bié eile amuis aet amáin cpiónán na fairge ar an cpiáig, nó anoir agus ariú feao géurí na bfeaoóg ór a éionn. Do ruibail ré ruar agus anuar agus éairé timéioll an Uabais, aet ní maib an t-á ar a éuro raotairí an oróce rin. Ní fáca ré comín ar bié nó aon nro eile, agus do bí ré ag teaet abailé, ríruige agus tuirpeac go leórí, ag veanao ar an mbuille 'élog, agus cao do éonnaic ré amac ríomíe ar an mbótarí aet beiré

inná agus íao "ag ruicám-reacám" le ééile. Do éáimig ionganar airí nuairí do éonnaic ré na mná gan aon fearí 'n-a bfoairí ag veanao curveacta leo, agus vubairé ré leir réim, "Nac véirdeanae atá ríao amuis. Ní feaoarí b'fúil aon vaine maib 'ran gcomairranae anoet! b'féirí gpiab ar an córiam atá ríao ag teaet; aet beró 'fíor agam-ra lom láitpeac, agus má tá, maicairí mipe tamall beag 'ran córiam."

Do bí ríao bheir agus míle go leir ó'n "Leaet" an t-am rí, agus do ríaoil 'Domnall go mberdeao ré ruar leo pul do berdeao ceatpaima míle eile ruibailte aca. Do éorruig ré ruar annran, agus do éein ré a vóicéioll éun teaet ruar leo, aet éiró gpi éurí ré veabao móir air réim, níorí buairí ré corcéim ar na mnáib. Do rué ré annran, marí níorí b'air leir beiré buailte ar ríao, aet buíó marí a ééaona é—bí na mná éomí ríao uairí arí do bí ríao ar vóir. Annran do fearí ré ruar ar an mbótarí, agus do éurimig ré air réim. O'feuc ré go géarí ar na mnáib ariú, agus do éúg ré ríaoi ríoeira naé ag ruibail do bí ríao, aet ag imteaeet ór ceann an bótarí marí ríáile lá máirca. "Am' bairteaó," arí 'Domnall, "tá mé éinnite naé leir an raogal rí na mná úo i n-aon éor; ir leir na daoine maite íao, agus atá gnó icint ceapruige amac aca anoet, marí ir Oróce Samina í rí. Tá ríao ag veanao ar an Leaet anoir, aet beró mipe láitpeac nó ní 'Domnall m'annm. Tá ríao rí ag vól éiméioll aet maicairí mipe cpiarna, agus beró mipe ann níorí luaité 'ná íao." Leir rin do léim ré éarí an gcloróe do bí arí éaoib an bótarí, agus ríor leir éun an cpiáig, agus annran do rué ré marí an gearruiríao, agus níorí ríao ré go vóimig ré go vóir an "Leaet." Do éuairí ré i bfoiae taob ríarí ve ériompán móir gpiubairé do bí ag fearaim ruar le cpiuac móna, i n-áit 'n-a maib corí 'ran mbótarí, arí nóir go mberdeao maóiré ruar agus anuar aige. O'fan ré annran go éiun ríocairí, gan corí arí, ag reiréam arí na

mnáib. agus níor b'fada óo ann go b'faca  
 ré iao ag tairmninge ari, agus an "riucam-  
 reácam" céadna d'airis re ar oír ag tui  
 ar n-agair aca fóir. Do éirí ré cluar ari  
 féin, ag feúaint a' b'fáigeadó ré amac cao  
 oo bí riato a máo, áet níor éuis ré don  
 focal amáin. Do rpalp an ghealaó amac  
 'nuair oo bí riato ag tui éairir, agus oo bí  
 riatoir máit aise ar na mnáib, mar  
 b'féoirí leir báiri an gúinna oo leagaint  
 oíra, beag-naó, ó'n áit 'n-a riab ré i  
 b'polaó, oo bí ré óm zoiuró rin oóib.

Ba rean-éailleadá iao, agus ní fáca ré  
 riab máit rin tuine no beiróead leat  
 óm zriána leo. Do bí a nriurais óm  
 liat le brioc agus a zoiocionn óm buiré  
 leir an óri agus óm zoiurais le leatáir  
 rean-brióige. Annan oo bí a riúle ag cupi  
 teine ari mar riueadára deair; agus éin  
 an rgeul oo deanaó níor meara, oo bí  
 éiríe riari-fiacail cam fáca ag fáir ar  
 beul gac tuine aca. Do éus Doimnall  
 iao eile faoi n'earia. Do bí ceann aca  
 ag iomcupi ualais icint faoi n-a clóca, agus  
 'nuair oo éonnaic ré é rin, tuiarir ré  
 leir féin, "Dai mo lán, ní' ceann caol  
 ar Doimnall anoct. Do bí riop agam-ra  
 go máit cao oo bí riato ag tui éin deanaó.  
 Ir é Dia oo éiri nire amac anoct gan  
 oóta ar oimán."

Suar an riúle leo, agus oo éinnis  
 Doimnall a riúle oíra, agus níor b'fada  
 zui rear riato taob amuis de éis beag  
 dear cómpórad oo bí ar éair na riúle.  
 Do léim Doimnall 'n-a rearam 'nuair oo  
 éonnaic ré na cailleadá ag deanaó ar an  
 tiz beag. agus ir ionganat nári riueab a  
 ériore amac ar an mbóir le fairóir agus  
 le heagla, áet ní mar gheall ar féin. Ba  
 tuine muintir leir féin oo bí 'n-a éoin-  
 nire 'an tiz beag, dai b'annm míceál  
 na Conéubair, agus ní riab ré pórtá áet  
 cúpla bliadain. Ir fá óim leanaib an firi  
 ro oo bí na cailleadá ag teáet, agus ir é  
 rin oo éiri an eagla ar Doimnall boct.

Óriur na cailleadá irteáet, agus oo éis

ceann aca an funneos, agus irteáet léite  
 gan moill. 'Nuair oo bí ri irteáet oo ériom  
 an ceann eile riop, mar oo bí an funneos  
 iréal, agus oo éus ri an t-uallac oo bí  
 faoi n-a clóca oo'n éailis irteáet.

(Le beir ar leanaínn.)

#### TRANSLATION.

About sixty years ago, or that way, there was a widow living near Lahinch, in the County of Clare, and she had only one son, whose name was Daniel O'Leary. He was a fine, strong boy, and all the people around the place were very thankful to him—i.e., had a regard for him—and were very fond of him, for he was a good neighbour; and, along with that, he was hearty, manly and civil.

His mother had not a fault in the world with him but one fault alone, and indeed, and indeed, that was not worth talking about. He had a great desire to be out in the night shooting rabbits with the light of the moon, in the great sand-hills which are on the brink of the sea, stretching over from Lahinch to O'Brien's Bridge; and his mother used to be, morning and evening, complaining and grumbling on account of this, for the fear of her heart was on her that the Good People or the Death Coach would come across Daniel some night in the sand-hills. But he had not the heed of a dog on her talk, and he used be only making fun of her, for "the demon nor Doctor Fo-ter" would not make him afraid. She used say then: "Follow on, you rogue. You are making fun of me now; but maybe before this year is spent you will not be so pleasant. My sorrow! it is hard to put down the old words, 'Young people have slender heads,' and you have a slender head, Daniel."

It was good, and it wasn't bad, and one Hallowe'en Daniel was abroad, as was usual with him, in pursuit of the rabbits. It was a fine moonlight night, and there was not a puff of wind nor any other sound abroad, but only the murmur of the sea on the strand, or now and then the sharp whistle of the plover over his head. He walked up and down and round about the sand-hills; but the luck was not on his labour that night. He did not see a rabbit in the world, or any other thing; and he was coming home, tired and weary enough, making towards one o'clock, and what did he see out before him on the road but two women, and they chatting away together. Wonder came on him when he saw the women, without any man along with them making company with them, and he said to himself: "Isn't it late they are abroad? I wonder is there anyone dead in the neighbourhood to-night! Maybe it is out of the wake they are coming. But I'll know presently, and, if there is, I'll go for a little while in the wake."

They were more than a mile and a half from Lahinch at this time, and Daniel thought that he would be up to them before there would be another quarter of a mile walked with them. He stirred up then and he did his best to come up with them, but though he put great haste on himself he did not gain a footstep on the women. He ran then, for he did not like to be beaten entirely, but it was all the same—the women were just as far away as they were at first. Then he stood up on the road and he thought of himself. He looked sharply on the women again, and he took notice that it wasn't walking they were at all but going above the road like a shadow on a March day. "By my baptism!" says Daniel, "I am

certain it is not belonging to this world these women are at any rate. It is to the good people they belong, and they have some work laid out for themselves to-night for this is Hallowe'en. They are making on Lahinch now, but I'll be present, or my name is not Daniel. They are going around, but I'll go across, and I'll be there sooner than they." With that he leaped over the wall that was on the side of the road and down with him to the strand, and then he ran like the hare and he didn't stop till he got into Lahinch. He went a hiding behind a big stump of bogwood that was standing up against a rick of turf in a place in which there was a bend in the road, in a way that he would have a view up and down. He stayed there quiet and easy, without a stir out of him, waiting on the women, and it wasn't long for him to be there till he saw them drawing on (towards) him, and the same "chit-chat" he heard in the beginning going ahead with them yet. He put an ear on himself trying would he find out what they were saying, but he did not understand one single word. The moon brightened out when they were going past him and he had a good view of them, for he was able to leave the top of the gun on them from the place he was in hiding, he was that close to them.

They were old hags, and he did not see ever before a person or a beast half as ugly as they. Their hair was as gray as a badger and their skin as yellow as gold, and wrinkled like the leather of an old shoe. Then their eyes were putting fire out of them like a red coal; and to make the story worse, there were four crooked long tusks growing out of the mouth of each person of them. Daniel brought another thing under notice. There was one of them carrying some load under her cloak, and when he saw that he said to himself, "By my hand, there is not a slender head on Daniel to-night! I had its knowledge well what they were going to do. It was God that put me out to-night without a doubt in the world."

Up the street with them, and Daniel kept his eyes on them; and it wasn't long until they stood outside a small, nice, comfortable house, that was on the side of the street. Daniel jumped to his standing when he saw the hags making on the little house, and it is a wonder that his heart didn't jump out on the road with terror and fear; but not on account of himself. It was a friend of his own who was living in the little house, whose name was Michael O'Connor, and he wa-n't married but a couple of years. It was for the child of this man the hags were coming; and it was this put the fear on poor Daniel.

The hags moved in, and one of them raised the window, and in with her without delay. When she was inside, the other one bent down—for the window was low—and she gave the load that was under her cloak to the hag inside.

(To be continued.)

## NOTES.

"Leacht tí Choncubair, now Lahinch, in the County Clare. It derived the old name from a *leacht* or monument which was erected there in memory of one of the O'Connor kings.

an-buádaí oo, here means, they had a great regard for him.

réitíméala, civil or obliging.

oabaí, a collection of sand-hills on the brink of the sea.

There are, at least, three such collections on the coast of Clare, two of them being of considerable extent.

cannán, grumbling.

Cóirte buáir, the "death-coach," usually drawn by headless horses. I know several persons who aver they have heard it.

topaí an maipar, the regard of a dog.

mo óioéair, my pity, or alas! a very common expression in West Clare.

ruicam-reaicam le céile, chatting rapidly together. ruicam-reaicam is a common expression for a rapid, noisy conversation to which there is neither "head nor tail."

oeabaí, haste, speed.

éuair pé i bpoláí, he went a-hiding.

crómpán, applied principally to twisted, knotty beams of bogwood. This word is given in O'Donovan's Supplement as being peculiar to Mayo, but it is in common use in Clare to-day.

oo éuir pé éuair air péim, he put an ear on himself, i.e., he listened intently.

oo rpalp an gelaí amac, the moon burst forth. When the weather is clearing up after rain, the expression *ea pé ag rpalpáí ruar* is often heard.

crópuríste, wrinkled.

gan moil, without delay, quickly.

gubair, fir or pinewood; applied principally to bogwood in West Clare.

tarraingte air, drawing on him, approaching him.

an mbuille' élog, the usual expression for one o'clock.

rmeacasa veap, a live coal.

## IRISH IN THE NATIONAL SCHOOLS.

The following is from the report of the proceedings of the Imperial Parliament on the 24th of August:—

### PROPOSED IRISH PROFESSOR FOR MARLBOROUGH-ST. COLLEGE.

Mr. Sexton (for Captain Donelan)—I beg to ask the Chief Secretary whether any professor of Irish is at present engaged at Marlborough-street Training College, Dublin; and if not, what facilities are afforded to National School Teachers in Ireland of acquiring such a knowledge of the Irish language as will enable them to impart instruction in English to children in Irish-speaking districts through the medium of their native tongue; and whether, in view of the admitted necessity for this knowledge, he will recommend the Commissioners of National Education in Ireland to appoint a professor of Irish at this Training College should no such professorship now exist there.

The Chief Secretary—There is no professor of Irish in Marlborough-street Training College. The Commissioners annually examine teachers for certificates to teach Irish, and they supply text-books at cost price for the use of classes learning Irish. Irish is also a subject which teachers may select in their examinations for promotion in the first class. At the annual examination of the teachers for the current year 29 teachers presented themselves for examination in Irish. Further, for proficiency of pupils in Irish the Commissioners grant a fee of 10s. per pass for each of the three years in which a pupil may be presented for examination in the subject. In 1893 there were 50 schools in which Irish was taught, and 903 pupils were presented in these schools for examination for results' fees. The question of appointing a professor to teach Irish at the Marlborough-street Training College was referred by the Commissioners to the professors of the College for their opinion some years ago, and their unanimous reply was that Irish could not



possibly be introduced into the curriculum of the College except by the exclusion of some other subject of certainly more pressing importance.

Mr. Sexton said this matter was one which excited considerable interest in Ireland, and he asked whether the right hon. gentleman would undertake to reconsider the case.

Mr. Morley—I quite understand this subject being interesting to gentlemen from Ireland, and I will ascertain a little more precisely whether there are any good arguments against the establishment of an Irish chair.

#### RESULTS' FEES FOR IRISH.

Mr. Sexton (for Captain Donelan)—I beg to ask the Chief Secretary whether he is aware that results' fees for Irish are not allowed to National School Teachers in Ireland in respect to pupils under the fifth class; and whether, in view of the importance in Irish-speaking districts of employing the vernacular in the junior classes as a means of teaching English, and of the fact that the majority of pupils leave school before reaching the fifth class, he will advise the Commissioners of National Education in Ireland to consider the desirability of extending the system of results fees in Ireland to all classes.

The Chief Secretary—The results' fees for Irish are not paid for pupils lower than the fifth class. As regards the second paragraph, the Commissioners have informed me that the existing arrangement limiting the award of results fees for proficiency in the Irish language to pupils in the fifth and sixth classes, was only determined after mature consideration, and that at present they see no sufficient reason for altering the arrangement.

Mr. Sexton—As most of the children in Ireland leave school before the fifth class is reached, does it not appear that the exclusion of Irish deprives them of the opportunity of being taught English through the vernacular in districts where Irish is the only language spoken?

The Chief Secretary—I think that is an argument for consideration.

#### GAELIC NOTES.

Part I. of the Easy Lessons compiled by Father O'Growney is now on sale in book form, price 3d. It contains all the Lessons published in the GAELIC JOURNAL as far as No. 53. Messrs. M. H. Gill and Son, Dublin, are the publishers.

I have had an opportunity of speaking to many who have commenced the study of Irish by the aid of these lessons. All agree in saying that the method of explanation, whether of the sound, meaning, or use of the words, is incomparably simple and intelligible, contrasting favourably not only with other books of elementary instruction in Irish, but even with similar books of instruction in other languages.

The readers of the GAELIC JOURNAL will be pleased to learn that Father O'Growney's health has much improved. Professor, editor, and author, he has undertaken and carried out the work of three good men, and no wonder if the strain has proved severe.

Anyone who has tried to teach Irish to a small class can realize the labour employed in delivering lectures on Irish to hundreds of students in every grade of proficiency. The difficulty lies in the want of suitable books of instruction, and that difficulty Father O'Growney has tackled

with success, having prepared and printed privately for the use of his students a temporary series of admirable *brochures* containing selections of Irish literature and lessons in grammar and composition, the instructions in each section being made interdependent and co-ordinate.

Under Father O'Growney's management, the annual rate of circulation of the GAELIC JOURNAL has increased tenfold. Its pages, from month to month, have won the encomiums of the Press not only in Ireland but all over the globe, and are read with interest by the lovers and students of the Gaelic tongue in every land. There is good ground for hope that, as the movement for the preservation, study, and cultivation of Gaelic grows in intensity, the GAELIC JOURNAL will be more and more recognised as the point of union of every phase and section of that movement, which already owes much to the fresh impetus imparted to it by the exertions of Father O'Growney.

We will all hope that a temporary rest from the tension of his work will give Father O'Growney back to us restored to perfect health.

Irish has been adopted as a subject of instruction at the City of Dublin Technical Schools, under the control of the Dublin Corporation, and Mr. Michael Cusack has been appointed instructor. The credit of this step is in a large measure due to Alderman Sir Robert Sexton, who urged on the authorities the necessity of a knowledge of Irish for those engaged in the industrial development of the western counties.

Our next number will contain some particulars of the recent examinations of National Teachers for certificates in Irish.

In the *New Ireland Review* for September appears a paper by Mr. T. O'Neill Russell, on "The Making of Gaelic," in which the writer sets forth his views on the cleavage between the Gaelic of Ireland and of Scotland.

The Central Branch of the Gaelic League adjourned its meetings and classes over the months of August and September. At the close of the month's work the weekly attendances were still increasing, and the interest in the conversation lessons was unabated. The branch enters on its second year's work on the first Tuesday of October.

The League is going ahead in Cork. At a meeting held on the 5th ult., a lecture, musically illustrated, was delivered by Mr. L. Fleming on "The Vision Songs of Ireland." Gaelic songs were rendered and Gaelic poems recited in connection with the lecture by Miss Bergen and Messrs. C. O'Kelly, P. Lynch, J. J. Murphy, T. Murphy, and J. Moynihan. Mr. D. Horgan presided. A vote of thanks to the lecturer was proposed and responded to in Gaelic, and a Gaelic chorus closed the proceedings. This is a new dawn of National culture in Ireland.

Mr. David Nutt (270 Strand, London) will shortly publish a volume, to be entitled "*Tales and Traditions of the Western Highlands*," collected and edited by the late Rev. J. G. Campbell of Tiree." This work will form the fifth volume of Mr. Nutt's admirable series of *Waifs and Strays of Celtic Tradition*. From the prospectus of

the new book it will be learned that, as a contribution to the collection and elucidation of the fast-fading remains of Gaelic traditional belief, custom, and folk-fancy, and as a memorial of a conscientious and hard-working scholar, a true Gael and lover of the Gael, this volume is sure to be acceptable to all who cherish the Gaelic race and its traditions. The contents will embrace clan-traditions, legendary history, fairy and folk tales, fables and games. Four of the pieces will be accompanied by the original Gaelic versions. The subscription price is 3s. 6d. net (4s. post free).

No man has done more, perhaps, than Mr. Nutt to advance the literature of the Gael in the world's estimation. The publication, of Celticlore has been, in his case, no commercial speculation but a pure labour of love. His beautiful volumes claim by right a place in the library of every lover of Celtic literature.

Attention is directed to Father O'Growney's paper in this number on the Gaelic of "An Unexplored Region" in West Cork. This paper should serve as an example of what might easily be done by many readers in various districts. Work done in this direction is of the highest value, and it is to be hoped that such articles will be numerous in future issues, and that the material for them will be sought in every Irish-speaking district.

### AN UNEXPLORED REGION.

The vocabulary of many Gaelic-speaking districts is still practically unexplored. It stands to reason that a native of a district is not the best person to study the peculiarities of the local Gaelic vocabulary, but rather a stranger, who will at once note every word, phrase, and intonation new to him. I was enabled, during the month of August last, to spend a few days in the parish of Ballyvourney, in West Cork, and was much struck by the richness of the vocabulary and idiom of the local Gaelic. Ballyvourney is practically an Irish-speaking parish—the children at school, with two or three exceptions, speak Irish out of school hours. Following the good example of many of the Cork National Teachers, Mr. Scannell, of Ballyvourney National School, studied for and obtained a certificate, and a few months afterwards presented for examination in Irish 31 children, of whom 27 passed. This was a splendid beginning, and both teachers and children look forward to even better results.

From Father Lyons, P.P., Kilmichael, I obtained the great majority of the words annexed. For convenience of reference I divide them into three classes: (1) words

altogether new to me; (2) words similar to or derived from words already known to me; (3) doubtful or peculiar words or phrases. I have not observed alphabetical order.

#### I.—NEW WORDS.

1. umáip or iomáip (um-auidh'), an accident, a misfortune = *cubuiríoe*. [Curiously, the words = *accident* appear to be very many: *cioṡapainn*, in Waterford; *ciompurice*, or *-rue*, in W. Connacht; *tuipme*, in Donegal; *cionóiríe*, usual word in Cork; also, *báip-tuipíe*, *miotapad*, &c.]
2. méam: *ḡan m. ann*, without a stir, motion, life, in him. In Aran, when the sea is perfectly calm, they say *níl maé'-ou ar an bfaipíe* *i.e.*, *méam*, with last m aspirated.
3. ar ḡeabair or *ṡeabair*, mad, in a frenzy.
4. par: *bi ré par* (pos) *ṡeipennac*, he was a bit late. Possibly from Latin *passus*, a step?
5. *bata lanḡ* (both'-a loung) *ir mór an b. o'imtíḡ air*, another word for an accident.
6. *tonacáob*: *ṡo b'ṡeabair aḡ a tonacáob*, they were preparing the corpse (for being waked). Fr. Lyons heard this in Inchigeela.
7. *ní feacaiḡear niam éḡ ḡan roḡar aḡa oirṡ*, I never saw you that you were not in some trouble, confusion.
8. *níor cuir ré ḡairiabuac* (gor-ā-voo'-ūk), *air*, trouble, annoyance.
9. *níl ré ré yed'-a* (óiaḡ?) *an tiḡe*, under the roof of the house, in the house.
10. *óá lee* (luíḡe?) *an ṡoipuir*, the two jambs of the door [cf. *leat-lee* (Leat'-luíḡe), one shaft of a car, just like *leatṡor*, *leat'-rín*, etc.]
11. *ar oimn an lae*, in the very middle, height or heat of the day; cf. *oimn*, a hill.
12. *liacairnac*, sighing.
13. *niobún*, a drink of meal and milk (called *cubpán* in Mayo.)
14. *bi ré aer aḡe* (ṡ o'éipe), he was forced to do it; cf. *o'pácaib*.

I may also add, although I think they have been printed before:—

15. *seis* (i.e. *raḡar* or *paḡar*), sort, kind; cf. the proverb, *raḡar maé b'ṡ raḡar maé fip*.
16. *poimnḡaob*: *bi ré ḡá f-oim*, he was pressing or forcing it on me = *taéban*.

#### II.—KNOWN WORDS IN NEW FORMS OR MEANINGS.

1. *bleaḡaé*, a large supply of anything. (In Connaught, *bleiḡeac*, a portion of corn sent to a mill; *bleiḡeacán*, a glutton.)
2. *ḡráipṡeacán*, roasted wheat.
3. *iḡoé lín*, a handful of flax; *tréiríán*, a bundle of twelve *sgoths*.
4. *on'-á-há* (= *anpa*?). Even in its ordinary sense of "storm" *anpa* is pronounced *anpa*: for aspiration of *p* cf. future of verbs, and such words as *manpaé* (meen'-hoo-āCH), yawning. *bi anpa air*, he was out of breath after a long run, or, *bi an t-anpa air*, he was pursued; also *fuaip ré an t-anpa*, he got a great start.
5. *pinnuir an tiḡe*, gable end. The old *binn-ṡobair* of the round towers—so Fr. Lyons thinks.
6. *ní feacaiḡear oirṡe niam air aḡt é*, I never saw any one so like him (*liḡ*, an heir to him).

7. *for-mhóm*, turf left lying for a year in the bog.
8. *inr na faoise*, in February. *Dub-luachair na bliadna*, the cold spring season of the year. Compare the article of Mr. MacRury in Trans. of Inverness Gaelic Society on *Mairneulachd*.
9. *ruibeadair*, a duel, *lit.*, proof, cfs. the mediæval custom of putting an accused person to tests of fire, sword or water, or of single combat.
10. *tearbad*, *lit.*, heat, *hence*, passion, wantonness, mischief.
11. *ní feada a cinnneata* (*h-yin-a'-hā*), I did not see his face. In Aran *cinn-a'gair*=countenance. Possibly our word may be *cinn-a'gite*, *a'gite* being the gen. case.
12. *bocairpe*, a small puffy cake of bread : *ceapairpe*, a pat of butter.
13. *reapairpe*, lanky person. In Aran *reapair*=long scattered crowd or shower.
14. *Siubán alla*, spider.
15. *clagar*, thick, soft rain : cf. *clagar mac Donn* *go tnom as túirling*, in *Midnight Court*.
16. *raimhluim*=*raoilim*, both used.

## III.—PECULIARITIES, &amp;C.

1. *pé Seagán na rterle beatais é*, he is the "dead picture" of John. This seems to be the dative of *beata*, with some word, unknown to me, prefixed.
2. *as ól tobac, o'ólár tobac*. Why they say "*drinking*" tobacco is a mystery to me. It is not *gabáil*.
3. *orna bhríam*, a deep sigh of weariness given by person or animal. Why?
4. *as ité na feola fuairpe*, eating the cold (raw) flesh, =calumniate. This reminds one of the Jewish metaphor familiar to students of St. John, vi.
5. *nár a vé vo veis*, may you not prosper : we all know *na vo beata* (in Munster usually *vé vo beata*, or *vé beata*), hail ! welcome ! The opposite is *nár ab é vo beata* and *nár a vé vo beata*. I take it that the latter form is for *nár ab vé (via) vo beata*. Possibly our phrase is *nár a vé vo beata-ra*, shortened to *beatir*, and changed to *veis*?

There are a few other things which I may note on a future occasion, and in the meantime I invite criticism on those now given. When I state that this collection is the result of a few days desultory conversation, the reader may gather how much still remains to be done in the study of spoken Gaelic. I have great pleasure in adding, that in future we may look forward to notes on the Gaelic of Ballyvourney and Kilmichael from Father Lyons, Father Hennessy, P.P., and Mr. Scannell.

e. o'g.

## NOTES AND QUERIES.

(38) In Cork Proverbs, September, under proverb No. 34, the contributor asks, "What is *carroc*?" *ní anra*. *Carroc*, or *carraic*, is the Munster form of *carraig*, Connaught *carraint*, infinitive or verbal noun of

*carraingim*, or *carraingim*, I draw : *uair a carroc éum cille*=the time of his drawing to the graveyard.

(39) In last number, the Editor, in his Gaelic Notes, referred to words in which a metathesis has changed the pronunciation. In Aran, Galway, *buairclac* is said instead of *buairclac*=cow-dung, especially when used as fuel ; *muneán* for *muneál*, neck ; *pé bhré*, sometimes even *pé bhré*, for *pé ar bhré*, whatever, whoever : *larraicé*=*larraicé*, lightning, plural of *larair*, flame. —J. McN.

(40) Popular Proverbs, West Connacht, No. 3—*Tabac i n-aois bíó ir le bean-a'-tíge atá rin*. It was, I have heard, the celebrated *Catál*, or *Catáoir* (for the name seems to have two forms) *mac Cábá* who said this. He was once entertained at a house, and, after dinner was over, requiring a smoke, he made use of the words above, which have now become a proverb, to which the woman of the house indignantly replied :—

"*ní'le rrairte riubáta na típe nár tháit an oíol só a beir leir*."

Whereon MacCabe, with less wit than might have been expected from him, retorted :—

"*ná raib teac ná tíge as a leas an oíol rin air*," i.e., *MacCabe*: "Tobacco after food ; that is for the woman of the house [to give]."

*She*: "There's no vagabone travelling the country [like yourself] but has a right to have it with him." Literally, "that it was not a good sufficiency for him it to be with him."

*MacCabe*: "That there may neither be house nor home over the person who left that impost on him."

*MacCabe* was really witty in his own way. My friend, *Seagán O Ruairí*, told me that he was one day taking a drink in Sligo, and the host asked his name. "*Catáoir Cábá*," said he. "*Catáoir asur cába*," said the host, pretending to misunderstand him, "*rin beirt*." "And what's your own name, my man?" said *MacCabe*. "*Seairtur beirt*," said the host. "*Seairtur asur beirt*," said *MacCabe*, "*rin turú*." This is one of the few instances of a genuine Irish pun which I have come across.—*An Chraoibín Doibinn*.

The following version of the same dialogue is from Galway :—

"*Tabac tar éir bíó, ir ar bean an tíge atá rin*."  
"A'í gac rraóirpe dá rraóirpe an rraóirpe, ir rraóirpe an oíol tíge air é rin."

From Aran :—

An fear Siubail : "*Tabac tar éir bíó, ir ar fear a' tíge atá rin*."

Fear an tíge : "*Gac rraóirpe dá rraóirpe an rraóirpe re, ir rraóirpe an oíol tíge air rin*."

An fear Siubail : "*Teac ná rraóirpe ná raib ar cionn an té o'raoig an oíol rin air*."

The stranger's answer is commended, not so much for its wit as for its vindication of a hospitable custom.—J. MacN.

(41) Proverbs 7—I remember, many years ago, hearing the origin of this proverb also. It occurred in a most extraordinary story called *Pull an yee a vrie* (perhaps *poll an-aois bhré*), all about a badger who was a man, and whose hole was in Loughlynny ; and everything that went down into the hole, as an axe, couples for a house, etc., came out in Norway. I have often tried to



recover this story, but in vain; I am afraid it is hopelessly lost. If I remember rightly, it was the badger's flesh, in the broth of which there lay miraculous power, which gave rise, I was told, to the proverb.

(42) August, p. 79. Note—*Corraigeaé* *asur* *fié* *púnt*. I have sometimes heard *corra* *asur* *fié* *púnt*. Compare the beautiful Scotch Gaelic song, which I quote from memory :—

"*Tug mé corra asur naoi míora*  
*ann rna h-innfean ir faroe eall*  
*'S bean bóiréao eusann cha raib ri faoan*  
*'S ód brágaínn faoiaíao cha n-fanfaínn ann.*"

"I spent over nine months in the islands furthest back, and a woman of beauty of face there was not to be got; and if I were to get them for nothing, I would not remain there."

(43) The Scotch words *bóiréao*, "beauty," and *bóiréac*, "beautiful," remind me to ask, where on earth did Thomas Davis get the word *baotho*, which he uses in one of his poems, and explains in a foot-note to mean "beautiful?" The line runs, I think—

"O baotho! O baotho! O baotho!" I said;

but I am not sure of what poem it is in.

(44) *Sgeamhaigil*, pronounced both *shav-acl* and *sk'you-cl*, I have heard for sharp noises, like high-pitched screaming, etc. I do not think I have heard it of a dog. Here is a *locus classicus* from an old, probably Elizabethan, poet, who was so annoyed by his bed-fellow's snoring that he said :—

"*Mná módaé' go ngoriú as gúl*  
*Fan áraé ar rísur óa mbón,*  
*Caol éadain ar oróce fúair*  
*ir binne 'na fuaim so fíon';*  
*Sgeamhaigil ríme re rísur púair*  
*ni meafaim gur páir so m' éann,*  
*no géim cáirte re cloie éruaró*  
*O'n oíro tís uair ar mo péall."*

*i.e.*, "Handsome women, with bitterness weeping, without help [to cause them] cease from their grief; the wail of a barnacle goose on a cold night—they are more melodious than the voice of thy nose. The *sgeamhaigil* of a knife scraping brass I do not deem a torture to my head, nor the roar of a cart over hard stones, in comparison with the *aoid* which comes from you upon my pallet."—*An Chraoibín Aoribinn*.

(45) In the song *An Spailpín Pánaé*, which was reprinted in a recent number of the Journal, the word *lirir* occurs. What does it mean? *An bunnéan aorac* makes it clear that he is not satisfied that it means *lily*. I am strongly of opinion that it is an abstract noun. It may mean *lily whiteness*; but this is mere conjecture. I have never heard the word used. I have asked several Irish speakers what its meaning is; but none of them could enlighten me. I have seen it nowhere except in the "Poets and Poetry of Munster," *second series*, and there it occurs at least four times. In a song by John Collins, entitled *An buacail bán*, these verses occur (p. 4, ll. 1, 2) :—

"*Do bí uile foillre na sgréine as pinceao*  
*'na leacain mionla tre lirir bán."*

Again, I find the following verses in David O'Herlihy's *Táro as Teacé* (p. 46, ll. 16 18) :—

"*Lirir asur caora*  
*bhí as comeargar 'r as pléineacé*  
*go fíochar 'na réim-leacain siumi."*

Again, in *An Spailpín Pánaé*, we have (p. 78, l. 23) —

"*'na mberó' lapa tre lirir 'na gnaoi mar eala."*

Finally, in *Sigile bheas ní chonnolláin*, by William O'Leannin, I find (p. 142, ll. 14, 15) —

"*bhí oac na gcaor 'ran lirir*  
*as comeargar 'na crué go h-ápo."*

Collins and O'Herlihy were both natives of Cork; O'Leannin was a native of Kerry, and so likewise, as is evident from the song itself, was the anonymous author of *An Spailpín Pánaé*. The meaning of *lirir* ought, therefore, to be understood in Cork and Kerry; and perhaps some reader of the Journal, hailing from one or other of these counties, may be able to definitely fix its signification. I wonder if it can possibly be a loan-word from the Greek. Considering the classical traditions of Cork and Kerry, and indeed of Munster generally, it may perhaps be. If it be, it undoubtedly means *smoothness*, and is either from *λῆρος* (smooth), or *λεωρός* (smoothness.)

*mícéal p. O hteacáa, C.C.*

(46) June, p. 39 : *ir trom í an éapre i bpaó*; in Aran (Galway) this proverb runs *ir trom ceapre i bpaó*, and is understood to mean that (even so light a burden as) a hen is heavy (when carried) far. The meaning of the two proverbs from West Clare marked doubtful seems to me fairly clear: *ir fearr ruidé i mbun na cruaité 'ná ruidé i n-a háit*, it is better to have a stack to watch than the empty place of one; *ir beas ruo ir buaine 'ná an oime points to the shortness and uncertainty of human life*.

Mr. J. H. Lloyd has transmitted a note from Mr. Flannery, in which, summing up what has been written about the Waterford saying, *náp éirgíó an t-ácpaóar leat*, he adheres strongly to the view that the word in question originates not from *excise*, but from *success*, or the French equivalent, *succès*.

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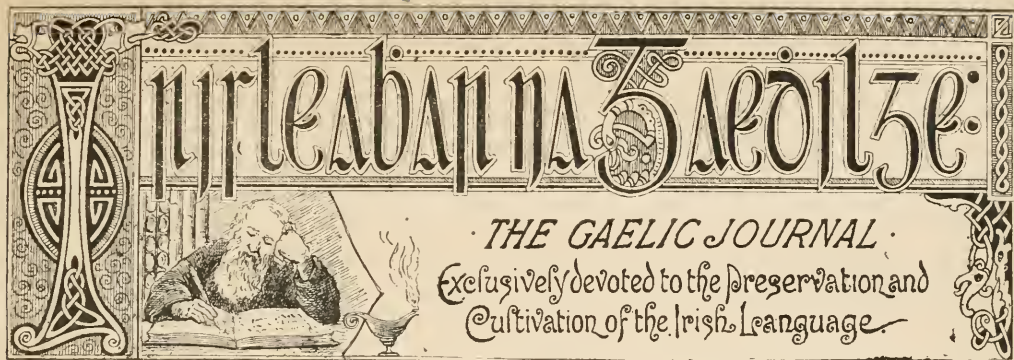
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#### EXERCISE LX.

##### COMBINATIONS OF CONSONANTS.

§ 369. Some consonants coalesce—thus, *vl*, *vn*, are pronounced like *ll*, *nn*.

*coolao* (küL'-ä, *Conn.* küL'-oo), sleep.  
*ceuna* (kaeN'-ä), same ; *follows a noun*.

*fóola* (föL'-ä), old name of Ireland.  
*maíone* (mwaí'-ë), of the morning.

§ 370. *ln*, pronounced like *ll*.  
*áilne* (aul'-ë) ; *níor áilne*, more beautiful.

§ 371. *no*, pronunciation like *nn*.  
*gránna* (grauN'-ä), ugly.  
*inóe* (in-ae'), yesterday.  
*inóiu* (in-yoo'), to-day.

§ 372. Instead of saying "He is sleeping," we say in Irish, "He is *in his* sleeping," "in his sitting," "in his standing," (compare the phrase "He fell out of his standing"), "in his lying," &c.

*Atá mé in mo coolao 'r ná súirísh* (dhoosh'-ee) mé, "I am in my sleep (asleep) and do not waken me," is the name of an old Gaelic air, but a piper who knew no Irish used to call it, "Tommy MacCullagh made boots for me."

*feapaím* (shas'-äv), standing.  
*fuíoe* (see'-ë), sitting.  
*luíoe* (Lee'-ë), lying.

When aspirated they are pronounced *has'-äv*, *hee'-ë*, *lee'-ë*. See § 324.

*Atá mé in mo fuíoe* is also used in the sense of "I am up," i.e., out of bed ; and also—"I am sitting up" after a long illness, &c.

§ 373. *Oia óuit, a táirós. Oia ir Muire óuit, a táirmuir* (yee'-ärmwid). *Ní fuil do bean ag an marthaó inóiu?* *Ní fuil, atá rí cinn, atá m'ataí cinn, agus bí mé féin* (myself) *cinn inóe, agus bí mé in mo luíoe, aet atá mé láiróiu inóiu. Bí Donn-éao liom inóiu ag teact a baile, agus bí an fear ceuna liom ag vul go Corcaig inóe. Ní fuil an áit áluinn, atá an áit gránna. Ní fuil mé ar an loe inóe, bí an lá garb, aet bí Dóinnall ar an loe eile. Bí ainn eile ar Éirinn, fóola. Atá Donnéao in a feapaím ar an óin áro. Bí Seumar in a fuíoe ar an ríol ag an teine nuair táinic an rgeul. Súirísh an fear ós, ní fuil ré in a fuíoe róp.*

§ 374. *an lá inóiu*, to-day.  
*an lá inóe*, yesterday.

You were asleep when I came. I was not asleep, I was up. Yesterday was rough, to-day is calm ; I am going on the lake with a little boat. There is no sail on my boat, the boat is not heavy enough. Put money in your pocket when you are going to Scotland. The dog is dead, he is lying on the floor. There is a dumb person at the door, and a bag on his back ; put bread and butter and meal in his bag. The man is deaf (and) dumb.

## EXERCISE LXI.

## COMBINATIONS OF CONSONANTS CONTINUED.

## ECLIPSIS.

§ 375. The peculiarity which is usually called eclipsis by writers in Irish grammar, presents no difficulty as regards pronunciation. To understand how it is so general, we must make slight references to the older forms of some words which cause this peculiarity.

§ 376. Take, for example, the Irish word for "our," "your," "their." In the older form of the Gaelic language we may suppose that *arín* (*ärn*)=our; *burín* (*wurn*)=your; *an* (*än*)=their, but in the course of the changes which centuries have caused in spoken Gaelic, these words have become *arí*, *burí*, *a*; the final *n* being either prefixed to the following word or altogether lost. Thus—

|                                       |                          |
|---------------------------------------|--------------------------|
| <i>arín</i> <i>vún</i> , our fort     | are now spelled          |
| <i>burín</i> <i>ván</i> , your poem   | <i>arí</i> <i>noún</i>   |
| <i>an</i> <i>oíceall</i> , their best | <i>burí</i> <i>noán</i>  |
|                                       | <i>a</i> <i>noíceall</i> |

§ 377. And these new forms are pronounced (*är* Noon), (*wur* Naun), (*ä* *neeh-yäl*), the *no* in each case being pronounced as *nn*. The sound of the *o* is thus "eclipsed," or overshadowed by that of the *n*: hence the name of this phenomenon.

§ 378. In the same way—

|  |                             |
|--|-----------------------------|
| <i>arín</i> <i>ghian</i> , our sun       | are written                 |
| <i>burín</i> <i>gealaic</i> , your moon  | <i>arí</i> <i>ngíuan</i>    |
| <i>an</i> <i>goirt</i> , their field     | <i>burí</i> <i>ngealaic</i> |
| <i>an</i> <i>gháire</i> , their laughter | <i>a</i> <i>ngóirt</i>      |
|  | <i>a</i> <i>ngáire</i>      |

SOUND OF *ng*.

§ 379. When slender, *ng* is sounded like *ng*, in sing, singer, that is, like our symbol *n*. It is never soft, like *ng* in singe. In English this sound is not found at the beginning of words.

*O'loingis* (*ö* *Len'-shee*), Lynch.

*ling* (*lin*, *ling*), start.

\* *a* *ngealaic* (*ä* *nal'ä-CH*), their moon.

\* *a* *ngíuan* (*ä* *nree'-än*), their sun.

§ 380. When broad, *ng* is like *ng* in long, long-er. This sound of *ng* is a simple

sound, very different from the sound of *ng* in sing, singer; just as *g* in begun is different from *g* in begin. It is a sound not often used: we shall when necessary use the symbol *NG* to denote it. Thus—

|  |                         |
|--|-------------------------|
| <i>reang</i> , slender ( <i>pron.</i> <i>shaNG</i> ) | <i>ng</i> sounded as if |
| <i>teanga</i> , a tongue ( <i>taNG'-ä</i> )          | <i>shong</i>            |
| * <i>ngóirt</i> ( <i>ä</i> <i>NGürth</i> )           | <i>long-ä</i>           |
| * <i>ngáire</i> ( <i>ä</i> <i>NGaur'-ä</i> )         | <i>üng-ürth'</i>        |
|  | <i>üng-aur'-ä</i>       |

§ 381. The student should not be discouraged by this, the most difficult sound of the language. At the beginning of words it may be pronounced as *N*, if the learner cannot acquire the correct sound at once.

§ 382. *Táinig taós agus Diaimur a baile, agus iunne ríao a noíceall aet ní fuair ríao aingeat uaim. Atá arit agus Múicéat in an teac, agus atá a noomaj (Nür'-äs) porgailte. Níl a leanb balb, atá teanga aige. Fuair Tomár agus Seumaj an capall in a ngóirt inóe. Atá long as taós O'loingis, ní fuil báo aige.*

§ 383. We made a pretty poem, our poem is long and sweet. Your door is closed. Hugh and Niall were coming home from the river, and their laughter was loud (*árit*). Our field is green; your field is white (*bán*) and poor now. Dermot Lynch is in Scotland now; his mother is in Ireland, and his father is in America.

## EXERCISE LXII.

§ 384. Just as words like *arín*, *burí*, *an*, etc. (words which we may conveniently call *eclipsing* words) have lost the final *n* before *o* and *ö*; so they have lost it before vowels:—

*arín* *atairi*, our father  
*burín* *obairi*, your work  
*an im*, their butter

are now  
*arí* *n-atairi* (*är* *Nah'-är*)  
*burí* *n-obairi* (*wur* *Nüb'-är*)  
*a* *n-im* (*ä* *nim*).

§ 385. The only preposition which in modern Irish causes eclipsis is the preposition *in*, in, with which we are now familiar.

Thus, instead of *in* *vún*, in a fort,  
*in* *goirt*, „ field,

we have

*i* *noún* (*ä* *Noon*)

*i* *ngóirt* (*ä* *NGürth*, *üng-ürth'*).

\* Like *eng-al'-äCH*, *eng-rec'-än*.



When *n* is removed from the *m*, all that remains is the vowel *i*, and as prepositions are not emphasized the vowel-sound of *i* is obscure; hence we denote it by *ä* in the key words.

§ 386. Indeed it is not unusual to write *a nouín*, in a fort; *a ngorc*, in a field; but it is better to write *i nouín*, *i ngorc*; and leave *a nouín*, *a ngorc* = their fort, their field.

§ 387. In the same way, it is not unusual to write *i n-áit*, in a place; *i n-éipinn*, in Ireland; or even *a n-áit*, *a n-éipinn*; but it is far better for beginners to write *in áit*, *in éipinn*, as we have done up to this.

§ 388. *i nGailim*, in Galway.

(*ä NGaí-iv*, almost like *üng-aí-iv*; the *l* like *l* in *valiant*).

Atá *ar n-ábair beo fóir*, ní *fuil ré maib*.  
Atá *bui n-aián milir*, áit atá *bui n-im*  
*reairb*. Atá *Murcaó agur Oóinnall ag*  
*obair m Alban agur atá a n-obair tnom*.  
*Bí iolair móir áluinn ag Donncaó agur ag*  
*air*, áit *fuair a n-iolair báir*. Atá *Niall*  
*agur Nóia boét*, m *fuil a n-eoirna ag fáir*  
*in a ngorc*.

§ 389. Distinguish: atá *an obair tnom*, the work  
is heavy;  
atá *a n-obair tnom*, their  
work is heavy.

I found (*fuair*) your donkey on the road.  
Niall and John are coming home, their  
place is empty. Your door is not open.  
Nora, I found your (*vo*) little bird on the  
floor. Nora and Una, your (*bui*) lamb is  
dead; and your floor is not clean. Our  
poem is sweet; your poem is long.

#### EXERCISE LXIII.

§ 390. ECLIPSIS OF *l*, *n*, *p*, *r*.

These letters are not eclipsed; the *n* of  
the eclipsing word disappears.

This was not always the case. Instead of *m leabair*,  
in a book, we often find in older Irish *i leabair*; so for  
*m póo* we find *ipróo*; for *m mair*, *i mmair*, for *m nín*,  
*i nnín*, &c.

#### EXAMPLES:

*ar leabair*, our book; *i leabair* (*ä lou'-är*) in  
a book; *ar long*, our ship; *a reol*, their  
sail.

§ 391. *m AND b*.

Instead of continuing to say *am báo*,  
our boat; *m báo*, in a boat, the speakers of  
Irish found it easier to say *am báo*, *m*  
*báo*; by degrees these were pronounced

*am áo*, *m áo*, but to keep a record of the  
original word, we now write *am mbáo* (*är*  
*maudh*), *i mbáo* (*maudh*). Here again  
we see that the "eclipsed" letter, *b*, is not  
noticed at all in pronunciation.

§ 392. Atá *Conn agur Niall ar an loé*  
*anoir i mbáo*. Ní *maib mé i mbáo ar bit*, *bí*  
*mé ar an áill*. Níl *bui mbó (mó) rean*, atá  
*ri ós fóir*, *agur atá bainne go leoir aici*. Ná  
*cuir uirge i mbainne (mwai'-ë)*; ná *cuir*  
*bainne mair an uirge*. Níl *báir móir in*  
*éipinn anoir*, *fuair am báir (maurdh) báir*.  
Níl *aol ar buir mballa (moL'-ä)*.

§ 393. The bard found the poem in a  
book. The story is not in any book. We  
have no ship, our ship is lost. There is  
no sail in your boat, your sail is lost.  
There was a large hole in your sail. Our  
bread and our milk.

#### EXERCISE LXIV.

§ 394. ECLIPSIS OF *p*, *c*, *t*.

Instead of saying *am póca*, our pocket,  
" *ceann*, " head,  
" *tír*, " country,  
it was found easier to say *am bóca*, *am*  
*geann*, *am vuir*; then the *n* dropped out,  
and to preserve the original word, we now  
write

*am bpóca* (*är bök'-ä*),  
*am geann* (*är gaN*: *Munster*, *g-youN*),  
*am vuir* (*är deer*).

Here again we see the rule for pro-  
nouncing eclipsed words exemplified—the  
eclipsed letters, *p*, *c*, *t*, are not noticed in  
pronunciation.

§ 395. Níl *gráó agair ar buir vuir*. Atá  
*gráó móir agair ar éipinn*, *ar vuir*. Atá  
*Nóia agur bhúir ag obair ag an tobair*,  
atá *a vuirne láirir*, áit atá *mo vuirne*  
*buirre*. Níl *voir ar ar vteac*. Tá *air*  
*agur Niall ag teac*; *fág a mbealaic*.

§ 396. Our island, our country. They  
have no money, their pocket is empty,  
there is not a shilling in their pocket. Our  
tree (*groN*) is green yet. They are not  
working now, their spinning wheel (*dhoor-*  
*ne*) is broken. John and James are coming  
home to Ireland, their father died, and their  
house is now empty. Leave our way.

Their mother died, their heart (gree'-ě) is broken. We have our health yet.

§ 397. THE "OUR FATHER."

An f̃aroini.

Ar n-ãtairi, ãtá ar neam̃, go naom̃tairi  
tairinn; go õtigr̃õ vo iug̃eac̃t; go ñoeun-  
tairi vo t̃oil ar an talãm̃ mar̃ iug̃iteairi ar  
neam̃. Tabairi õuinn iñoiu ar n-ãr̃án  
lãeteam̃ail, ãgur mãit õuinn ar b̃riac̃a  
mar̃ ĩmãiteam̃uio õáir b̃rẽiceam̃nair̃ f̃ein;  
ãgur ná léig̃ r̃inn i g̃cãtug̃ãõ, ãc̃t r̃aoir̃  
r̃inn ó õlc. Amén.

An fwað'-er,

är nah'-ir a-thau' er nav gü Naev'-här than'-  
äm; gü dig'-ee dhü rec'-äCHth; gü naen'-  
thär dhü hel er än thol'-äv mor nec'-här er  
nav. Thou'-är yoon in-yoo' är nār-aun' Lae'-  
hoo-il, ogus mah yoon or vee'-äCh-ä mor  
wah'-äm-id dhär vae'-hoon-iv faen; ogus  
Nau laeg shin ä goh'-oo, oCHth saer shin  
ō ūlk om-aen'. The title means "The  
Pater," from the word with which the prayer  
begins in Latin.

PAOISIOIN AN OIG-FIR:

Leir an gCraoibín Aoibinn.

Ó o'fár me ruar beit láioiri móir,  
Ó fuair mé r̃tóri ãgur cĩr̃oe beãg,  
Ó cũãõar ar cũair̃t ar fuo na õt̃iõr̃ẽa,  
Tá m' anam cĩap̃ẽa go bõc̃t 'r go lãg.

Ní g̃ãbair̃m aon ãb̃r̃án, ní c̃ig̃ liom é,  
ãc̃t bean ãgur r̃p̃p̃é ãg̃ iut im' c̃eann;  
Ir r̃ãõa r̃ãr̃ãoir̃ ó vo léig̃ mé õán;  
Tá mé ar̃ r̃án 7 tá mé g̃an g̃r̃eann.

Ní hionann mé ãgur bí mé t̃riac̃;  
Do bí mé lá a' r̃ õá b̃r̃á̃g̃ainn leãbar̃,  
Do c̃r̃iom̃f̃ainn õá léig̃ẽãõ ar̃ r̃ẽãõ an lae,  
Go g̃c̃ail̃l̃r̃inn ó 'n léig̃ẽãõ mo liú̃t 'r  
mo mẽãbar̃i.

Do g̃c̃ũir̃p̃ẽã am̃á̃r̃ac̃ ar̃ mo láim̃  
An leãbar̃ ir̃ r̃ẽãr̃i õá ñoẽãr̃na peann,  
Ní f̃õr̃g̃l̃ó̃c̃ainn a c̃l̃áir̃—'r̃é mo mẽãr̃ õá  
r̃ĩr̃ĩb̃  
Nac̃ r̃ãc̃ãõ aon líne õé ann mo c̃eann.

Do bí mé lá, a' r̃ ñioir̃ g̃ñát liom ruam̃  
Beit r̃all̃ra õíom̃ãoimẽãc̃ mar̃ ãt̃áim̃,  
ãc̃t ãg̃ g̃ãb̃áil ãb̃r̃án 'r̃ ãg̃ léig̃ẽãõ r̃g̃r̃ĩb̃inn,  
ãgur b̃r̃ẽãõ m' inñt̃inñ ió-ē 'r̃ ió-  
l̃án.

Nac̃ móir̃ an t-ãt̃iug̃ãõ t̃áim̃g̃ õim̃,  
ãgur mĩre 'r̃an b̃r̃oim̃-r̃e 'oul ar̃  
r̃ẽr̃ae,  
Ní c̃ũig̃im̃ f̃ein an ñóir̃ õá leanaim̃,  
'S ar̃ uair̃ĩb̃ mẽãr̃aim̃ nac̃ mé mé.

Cleara an t̃r̃ãõg̃ail a' r̃ g̃r̃ĩãõ vo'n õm̃an  
a' r̃ tãb̃air̃t vo iug̃aiñ beit 'g̃ ĩãr̃ĩãõ  
õir̃,

Ir̃ ĩão vo iug̃ãg̃ mo c̃r̃iõr̃e im' c̃l̃ĩãb̃  
Mar̃ f̃ĩão ar̃ f̃l̃ĩãb̃ 'r̃na coim̃ 'n-a t̃óir̃i.

Aõeim̃ liom f̃ein ceuo míle uair̃i  
Nac̃ b̃r̃uil ãc̃t lũãit̃r̃ẽãõ in r̃an õir̃,  
Nac̃ b̃r̃uil r̃an m̃bẽãta ãc̃t r̃ẽir̃ẽõg̃ g̃ãõit̃e,  
'S g̃ũir̃ r̃ĩr̃i-neim̃nĩõ an r̃t̃oc̃ 'r̃ an r̃t̃óir̃i;

Nac̃ b̃r̃uil 'r̃na iug̃t̃ib̃ ir̃ mó ãc̃t õãoime  
'S nac̃ b̃r̃uil 'r̃na õãoiñĩb̃ ãc̃t c̃áir̃ñáiñ  
c̃r̃é—

Õá mẽuo a n-ãb̃r̃aim̃, õá mẽuo a r̃mãoiñim̃,  
Ní f̃oc̃r̃ũig̃im̃ m' inñt̃inñ, ní c̃ig̃ liom é.

A ĩõra c̃r̃iõr̃t, ruair̃i b̃ár̃ õia h̃ãoime  
Ar̃ r̃on na ñõãoime le r̃ioñúr̃ móir̃,  
Õib̃ir̃ an t̃r̃ãõg̃ãl̃t̃ãc̃t ar̃ mo c̃r̃iõr̃e-r̃e,  
An t̃-ẽall̃ãc̃, an talãm̃, an r̃t̃oc̃, 'r̃ an  
r̃t̃óir̃i.

MUNSTER COLLOQUIAL IRISH.

We wish to direct the attention of students to the following specimen of Munster Irish, one of the best samples, if not the very best, of Southern popular Gaelic that has ever been printed. This has been sent by the same contributor who has enriched several recent Nos. of the Journal, the Rev. Father O'Leary, P.P., Castlelyons.

## SEADNA.

(Coir na teinead: pèg, nòra, fobnuic, sìle beag, cáit ní dhucálla).

Nóia. A pèg, innir rgeul úinn.

Pèg. B'aic liom rin!<sup>1</sup> Innir féin rgeul.

Fob. Níl aon maic innir, a pèg; b'feairi linn oo rgeul-ra.

Sìle. Déin, a pèg; beirmíó ana-focair.

Pèg. Nac maic nári fanair focairi aréiri, 'nuairi bí "Maoria na n-Oét gCoir" agam oá innirint!

Sìle. Mar rin níptaopaó Cáitní Dhuacálla ac am' ppuocaó.

Cáit. Thugair o'éiteac! Ní paðar-ra ao' ppuocaó, a cáillcín!

Fob. Ná bac í féin,<sup>2</sup> a Cáit; ní paib aoinne' oá ppuocaó ac í oá leigint uirri.

Sìle. Oo bí, artoín;<sup>3</sup> agur muna mbeir-òeac go paib, ní liugfainn.

Nóia. Abair le Pèg nac liugfairi anoir, a Shìle, 7 inneópaó rí rgeul úinn.

Sìle. Ní liugfao, a'pèg, péruo imteoóair oim.

Pèg. Má' r eaó, ruig annro am' aice, 1 otreo ná feurpaó aoinne' tú ppuocaó gan ppor oom.

Cáit. B'òeacò geall go bpuopaó an cat í. A toice<sup>4</sup> big, beiròeacò rgeul bpeag againn, muna mbeiròeac tú féin 7 oo éuro liugpaige.

Fob. Éir, a Cháit, no cuirpí ag sul í, 7 beirmíó gan rgeul. Má cuirteairi fearis agi pèg, ní inneópaó rí aon rgeul anoct. Seac anoir, a pèg, cá gac aoinne' ciuin, ag bpaé agi rgeul uait.

Pèg. Bí feari ann fao ó, 7 ir é ainm oo bí agh, Seadna; 7 gpeurpaóe b'eaó é; bí cig beag oear clútmairi aige, aig bun enuic, agi éaob na poitme; bí caéaoiri fúgán aige oo éein pé féin oo féin, 7 ba gñac leir furióe innir um éiaónóna, 'nuairi b'òeacò obairi an lae cpióchnuigte; 7 'nuairi furióeacó pé innir, b'òeacó pé agi a fártacé. Bí mealbóg mine aige, agi cpiócaó<sup>5</sup> í n-aice na teinead; 7 anoir 7 agh cuirteacó pé a lám innir, 7 éogaó pé lán a óuinn oe'n mín, 7

b'òeacó oá cogaint agi a fuaimear. Bí ciann uball ag fáir agi an otaob amuic oe óoirp aige, 7 'nuairi b'òeacó tapir agh, ó beir ag cogaint na mine, cuirteacó pé lám 'ra éiann ran, 7 éogaó pé ceann oe 'rna h-ublaib, 7 o'iteacó pé é—

Sìle. O a Thiaircair!<sup>6</sup> a Pheg, nári oear é!

Pèg. Ciaco, an caéaoiri, nó an mín, nó an t-uball, ba oear?

Sìle. An t-uball, gan amhur!

Cáit. B'feairi liom-ra an mín; ní bain-reaó an t-uball an t-oear oe óuine.

Fob. B'feairi liom-ra an caéaoiri; 7 cuirpinn Pèg í n-a furióe innir, aig innirint na rgeul.

Pèg. Ir maic cum plámairi tú, a fobnuic.

Fob. Ir feari cum na rgeul éura, a Pheg. Cionnur o'iméig le Seadna?

Pèg. Lá oá paib pé ag oéanam bpióg, éug re pé noearia ná paib a éuille<sup>7</sup> leaéairi aige, ná a éuille rnaíte, ná a éuille céirac. Bí an taoibín<sup>8</sup> oéiréanac fuar, 7 an gpeim oéiréanac cupéa; 7 níorb fuláirí oo<sup>10</sup> ool 7 aóbari oo foláéairi ful a bfeurpaó pé a éuille bpióg oo oéanam.

Oo ghuair pé agi maroin, 7 bí cpi rgiillinge 'n-a póca, 7 ní paib pé acé míle ó'n oirig 'nuairi buail ouine boct uime, aig iarpiaó oéirice. "Tabairi oom oéiric agi ron an tSlánuigteoria, 7 le h-anmannaió oo maib, 7 tapir éeann<sup>9</sup> oo fláinte," agh an ouine boct. Thug Seadna rgiilling oo, 7 annran ní paib aige acé oá rgiilling. Dubairi pé leir féin go mb, féirpí go noéanfaó an oá rgiilling a gñó.

Ní paib pé acé míle eile ó baile 'nuairi buail bean boct uime, 7 í cor-noctnuigte. "Tabairi oom congnaó éigín," agi rpi, "agi ron an tSlánuigteoria, 7 le h-anmannaió oo maib, 7 tapir éeann oo fláinte." Oo glac triuaige oí é, 7 éug pé rgiilling oí, 7 o'iméig rí. Oo bí aon rgiilling amáin annpoin aige, acé oo éiomáin pé leir,<sup>10</sup> a bpaé agh go mbuailreaó rianr éigín uime oo cuirteacó agi a cumur a gñó a oéanam.



Níorb' fada gur capad ari leanb 7 é ag sul le fuact 7 le h-ocpar. "Ari ion an tSlánuigíteoria," ari an leanb, "tabairi dom pur éigin le n-ite." Bí cig órta<sup>11</sup> i ngar dóib, 7 do éuair Sheòna irteaé ann, 7 ceannuig ré bhuic ariam 7 eus ré cum an leinb é. 'Nuair fuairi an leanb an t-arián o'áruig a óealb; o'fár ré fuar i n-áirve, 7 do larpolar iongantac 'n-a fúilb 7 'n-a ceanaóab,<sup>12</sup> i tpeo go tóaimic r'ganniaó<sup>13</sup> ari Sheòna.

Sile. Dia linn! a p'eg, ir oóca gur euit Sheòna boct i luige.

P'eg. Níorb' euit; acé má'f ead, ba oíceall só. Chom' luac agur o'fearo ré labairt, dubairt ré: "Cao é an raóar uime eura?" agur ir é p'eaigia fuairi ré: "A Sheòna, tá Dia buiréac óiot. Aingeal iréad mipe. Ir mé an t'riomáó h-aingeal gur eugair<sup>14</sup> oéhic só anoir ari ion an tSlánuigíteoria, 7 anoir tá t'ri guróe agat le raóáil ó 'Dia na glóipe. Iairi ari Dia aon t'ri guróe ir toil leat, 7 geobairi iao; acé tá aon comairle amám agamra le tabairt euit,—ná veairiuro<sup>15</sup> an t'riócaipe." "Agur an nveirui liom go b'raigeao mo guróe?" ari Sheòna. "Veirim, gan amhrai," ari' an t-aingeal. "Tá go maít," ari Sheòna, 'tá caóairi beag óear i'ugán agam 'ra baile, 7 an uile óailtín a éagann arteaé, ní fuláiri leir<sup>16</sup> iuróe innce. An éuro uime eile a fúirp'ó innce, acé mé féin, go gceanglaró ré innce!" "Faipe, faipe! a Sheòna," ari' an t-aingeal; "rin guróe b'raig iméigíte gan cairbe. Tá óá éann eile agat, 7 ná veairiuro an t'riócaipe." "Tá," ari Sheòna, "mealbóigín mine agam 'ra baile, 7 an uile óailtín a éagann arteaé, ní fuláiri leir a óoin a rátaó innce. An éuro uime eile a éuirp'ó lám 'ra mealbóigín rin, acé mé féin, go gceanglaró ré innce,—feuc!" "O a Sheòna, a Sheòna, ní'l f'ar<sup>17</sup> agat!" ari' an t-aingeal. "Ní'l agat anoir acé aon guróe amám eile. Iairi t'riócaipe Dé

oo t'anam." "O, ir f'ioirí euit," ari Sheòna, "ba oóbairi dom<sup>18</sup> é veairiuro. Tá c'riann beag uball agam i leat-taóib mo óoinir, 7 an uile óailtín a éagann an tpeo, ní fuláiri leir a lám oo éur i n-áirve 7 uball oo r'ataó 7 oo b'raic leir. An éuro uime eile acé mé féin, a éuirp'ó a lám 'ra ériann rin, go gceanglaró ré ann—O! a óaoiné!" ari r'eiréan, ag r'gairteaó ari gáirp'óe, "nac agam a beiró an r'p'óit oirra!"

'Nuair éaimig ré ar na t'p'óirib,<sup>19</sup> o'feuc ré fuar 7 bí an t-aingeal iméigíte. Vein ré a máctnam ari féin ari fead tamail mairt, 7 fé veiréao i'ari eall,<sup>20</sup> dubairt ré leir féin: "Feuc anoir, ní'l aon amadán i n-éirinn ir mó ioná mé! Óá mberéao t'riúri ceangailte agam um an taca ro,<sup>21</sup> uime 'ra' caóairi, uime 'ra' mealbóigín, 7 uime 'ra' ériann, cao é an mairt oo véan-raó ran om'ra 7 mé i b'rao ó baile, gan biaó, gan veoc, gan airgeao?" Ní túirge bí an méro rin cainte iáiróte aige ná eus ré fé veairia ór a comairi amac, 'ran áit a maib an t-aingeal, feari fada caol dub, 7 é ag glinneamaint<sup>22</sup> ari, 7 teine éiréa<sup>23</sup> ag teaó ar a óá fúil 'n-a r'p'ieaóab minie. Bí óá aóairi ari maí beiréao ari p'ocán gabairi, 7 meirgioll fada liac-óoinm gairb ari, eirbóll<sup>24</sup> maí beiréao ari m'raoó iuaó, 7 c'riúb ari cóir leir maí ériúb éairb. Óo leat a beul 7 a óá fúil ari Sheòna, 7 oo r'ao a éaint. I gceann tamail oo labairi an feari dub. "A Sheòna," ari r'eiréan, "ní gáó euit aon eagla oo beir óit iom-amra; ní'lim ari t'<sup>25</sup> oo óioigbála. Ba min liom cairbe éigin oo véanam euit, óá nglactá mo comairle. Óo éoiréar éú, anoir beag,<sup>26</sup> óá máó go maibair gan biaó, gan veoc, gan airgeao.<sup>27</sup> Eirbairinn-r'e airgeao oo oóéain euit ari aon cóingióll beag amám." "Agur g'ieaoaó<sup>28</sup> t'rié lári oo r'gairt!" ari Sheòna, 7 éaimig a éaint só; "ná feurpá an méro rin oo máó gan uime oo m'illeao leu' éuro<sup>29</sup> glinneamna,

pé h-é tú féin?" "Ír cuma òuit cia h-é mé, aòt beuirfao an oirleas aigis òuit anoir aghur ceannócarò an oirleas leatari aghur<sup>30</sup> coimeárfarò ag obair tú go ceann tré mbliaóain noeug, ar an geoinéioll ro—go oiocepari liom an uairi rin?"

"Aghur má iéiróicim leat, cá maímaoio an uairi rin?" "Cá beag<sup>31</sup> òuit an éirir rin so éirí, nuaíri beirò an leatari ióighe 7 beiróimio ag gluaireacat?" "Táiri geuir-éiríreac—bíóó aghat, peiceam an t-aigheas." "Táiri-re geuiréiríreac, feuc!" "Óo éirí an fearioub a láim h-a póca, 7 éiríamng ré amac írparián mói, 7 ar an írparián so leig ré amac ar a bairi cain beag d'óirí bheag búròe."

"Feuc!" ar íreirían; 7 írin ré a láim 7 éirí ré an cain ve píoraió gléiróte gléineamla ré íúilí Sheadóna boict. Óo írin Sheadóna a óa láim, 7 so leatari a óa laşari cum an óirí. "Go iéiró!" agh' an fearioub, ag éiríamng an óirí éiríreac; "níl an maigeadó véanta fóir." "Bíóó h-a maigeadó!" agha Sheadóna, "San teir?" agh' an fearioub. "San teir," agha Sheadóna.

"Óairí bíig na mionn?" agh' an fearioub. "Óairí bíig na mionn," agha Sheadóna. (Leanfari ve íreo.)

## NOTES.

- <sup>1</sup> b'ait liom rin—ironical. Used when some thing unreasonable is asked.
- <sup>2</sup> ná bac í féin, here féin is idiomatic.
- <sup>3</sup> aróim, but why.
- <sup>4</sup> coice, a term of mixed affection and reproach, usually to children.
- <sup>5</sup> ar cpoóad. Ar is often thus used with the verbal noun, as ar faşáil, ar íarraró.
- <sup>6</sup> a éiríreac is euphemism for a éiríreana.
- <sup>7</sup> a éiríle, any more, *lit.* its addition.
- <sup>8</sup> caoirín, a patch on the side (caoir) of a boat; a patch on the toe is usually called in Meath bárracáin, from bárrí.
- <sup>9</sup> tar ceann, over the head of, *hence* for the defence or protection of. Siang, mífiang, fortune, misfortune.
- <sup>10</sup> so éiríamng ré leir, *lit.* he drove on, *hence*, he continued, persevered.
- <sup>11</sup> cig órta is now generally used = a public house, *lit.* a host's house. The old word doiréacat is now obsolete with us.
- <sup>12</sup> ceanaóar. See notes on Ballyvourney in last No. of this Journal.

<sup>13</sup> ríannpaó is pronounced (omitting the nn) as (Skou'-rá). Cf. ceannpaó (k-you'-ráCH) a halter.

<sup>14</sup> In the Western Irish would be said an éiríamng h-aingéal ar éiríarí.

<sup>15</sup> In Munster ceannpaó (*dar-oodh*) and ceannpaó for ceannpaó, ceannpaó.

<sup>16</sup> ní fuláirí leir, he makes it a point; ní fuláirí só, he must of necessity.

<sup>17</sup> ní'l farg (or f. céille) aghat, you have not an atom (offener írlannic) of sense.

<sup>18</sup> ba dóbairí dom, I was nearly, I had like to. There are many forms of this phrase, and we expect to have an adequate treatment of them very soon from Mr. J. H. Lloyd.

<sup>19</sup> éiríreac, fits; éiríreac, the fit of coughing which a child gets with the whooping-cough (cf. éiríreac, the chincough).

<sup>20</sup> éall, cf. éall ían oiróe and anonn ían oiróe, beyond (late) in the night. This usage of these words is general.

<sup>21</sup> um an oiróe ro, about this time. Cf. í oiróe an meadóin oiróe; bliadóin ar an oiróe ro.

<sup>22</sup> glinneamng, steadily gazing at, glaring at.

<sup>23</sup> They often say of one man contending with another, bairí ré teine éreara ar. What is éreara? Perhaps éreara, *gen.* of éreara, skin? (See p. 96, September.)

<sup>24</sup> The word for *tail* is éiríoll in Munster, and írball elsewhere, as ír pára an t-írball a bí ar.

<sup>25</sup> ar éi, etc., Bent on your destruction. Ar so éi, bent on doing you a mischief. Ír pára so bí mé ar a éi I was a long time pursuing him (with some deep design).

<sup>26</sup> anoir beag, just now.

<sup>27</sup> san bíó. In Irish the preposition is repeated before each word. Thus, not le fuact 7 ocar, but le f. 7 le h-ocar, also, le fuact 7 le fán, by cold and homelessness (wandering); tré éime 7 tré urge; san éall, san meabair; san paé, san feun, san éirí, san áirio, san ciubargal, (diligence); san bun, san bárrí.

<sup>28</sup> speadó éiríreac = "bad manners to you," not a very strong expression.

<sup>29</sup> This use of mo éuro = mo, etc., is very common in the spoken language; mo éuro íola, mo éuro aigis, etc.

<sup>30</sup> Cf. oiréas aghur íeoirínn, as much as a farthing; oiréas aghur a bfuiloub veó' iongan, as much as there is black of your nail; ní'l oiréas mo óuirínn ann, *he* is not as big as my fist.

<sup>31</sup> Is it not enough for you? Cf. íé uair! ní beag liom. Eat away! I am satisfied.

## TRANSLATION.

(BY THE FIRESIDE—PEG, NORA, GOBNET, LITTLE SHEILA, KATE BUCKLEY).

NORA. Peg, tell us a story.

PEG. I'd like that. Tell a story yourself.

GOB. She is no good, Peg; we prefer your story.

SHEILA. Do Peg; we will be very quiet.

PEG. How well you did keep quiet last night, when I was telling "The dog with the eight legs."

SHEILA. Because Kate Buckley would not stop, but pinching me.

KATE. You lie! I was not pinching you, you little hag!

GOB. Don't mind her, Kate. There was no one pinching her, but she pretending it.

SHEILA. But there was ; and only that there was I would not screech.

NORA. Tell Peg that you won't screech now, and she will tell us a story.

SHEILA. I won't screech now, Peg, whatever will happen to me.

PEG. Well then, sit here near me so that no one can pinch you unknown to me.

KATE. I'll engage the cat will pinch her. You little hussy, we would have a fine story but for yourself and your screeching.

GOB. Whist ! Kate, or you'll make her cry and we'll be without a story. If Peg is made angry she will not tell a story to-night. There, now, Peg, everyone is mute, expecting a story from you.

PEG. There was a man long ago and the name that was on him was Seadhna, and he was a shoemaker. He had a nice well-sheltered little house at the foot of a hill, on the side of the shelter. He had a chair of *soogauns* which, he himself made for himself, and it was usual with him to sit in it in the evening when the work of the day used to be completed, and when he sat in it he was quite at his ease. He had a *malvogue* of meal hanging up near the fire, and now and then he used to put his hand into it and take a fist-full of the meal, and be chewing at his leisure. He had an apple tree growing outside his door, and when he used to be thirsty from chewing the meal, he used to put his hand into that tree and take one of the apples and eat it.

SHEILA. Oh, my goodness ! Peg, wasn't it nice ?

PEG. Which is it ; the chair or the meal or the apple, that was nice ?

SHEILA. The apple, to be sure.

KATE. I would prefer the meal. The apple would not take the hunger off a person.

GOB. I would prefer the chair, for I would put Peg sitting in it telling the stories.

PEG. You are good for flattery, Gobnet.

GOB. You are better for the stories, Peg. How did it go with Seadhna ?

PEG. One day as he was making shoes he noticed that he had no more leather nor any more thread nor any more wax. He had the last piece on, and the last stitch put, and it was necessary for him to go and provide materials before he could make any more shoes. He set out in the morning and there were three shillings in his pocket, and he was only a mile from the house when he met a poor man asking for alms. "Give me alms for the sake of the Saviour and for the souls of your dead and for your health," said the poor man. Seadhna gave him one shilling, and then he had but two shillings. He said to himself that possibly two shillings would do his business. He was only another mile from home when he met a poor woman, and she barefooted. "Give me some help," said she, "for the sake of the Saviour and for the souls of your dead and for your health." He felt compassion for her and gave her a shilling, and she went away. He had one shilling then ; still he went on expecting that he would meet some good fortune which would put it in his power to do his business. It was not long until he met a child and he crying with cold and hunger. "For the sake of the Saviour," said the child, "give me something to eat." There was a stage house near them and Seadhna went into it and he bought a loaf of bread and he brought it to the child. When the child got the bread his figure changed. He grew up very tall, and light flamed in his two eyes and in his countenance, so that Seadhna became terrified.

SHEILA. Oh ! God help us ! Peg, I suppose poor Seadhna died.

PEG. He did not, but then, he was very near it. As soon as he could speak, he said, "What sort of person are you ?" The answer he got was, "Seadhna, God is thankful to you. I am an angel. I am the third angel to whom you have given alms to-day for the sake of the Saviour. And now you have three wishes to get from the God of Glory. Ask now of God any three wishes you please and you will get them. But I have one advice to give you. Don't forget Mercy." "And do you tell me that I shall get my wish ?" said Seadhna. "I do, certainly," said the angel. "Very well," said Seadhna. "I have a nice little *soogaun* chair at home, and every *dalteen* that comes in makes it a point to sit in it. The next person that will sit in it, except myself, that he may cling in it !" "Oh, fie, fie ! Seadhna," said the angel ; "there is a beautiful wish gone without good. You have two more. Don't forget Mercy !" "I have," said Seadhna, "a little *malvogue* of meal at home, and every *dalteen* that comes in makes it a point to stick his fist into it. The next person that puts his hand into that *malvogue*, except myself, that he may cling in it, see !" "Oh, Seadhna, Seadhna, my son, you have not an atom of sense ! you have now but one wish more. Ask the Mercy of God for your soul." "Oh, that's true for you," said Seadhna, "I was near forgetting it. I have a little apple-tree near my door and every *dalteen* that comes the way makes it a point to put up his hand and to pluck an apple and carry it with him. The next other person, except myself, that will put his hand into that tree, that he may cling in it !—Oh ! people !" said he, bursting out laughing, "isn't it I that will have the amusement at them !"

When he came out of his laughing fits and looked up, the angel was gone. He made his reflection for a considerable time, and at long last he said to himself, "See now, there is not a fool in Ireland greater than I ! If there were three people stuck by this time, one in the chair, one in the *malvogue* and one in the tree, what good would that do for me and I far from home, without food, without drink, without money ?"

No sooner had he that much talk uttered than he observed opposite him, in the place where the angel had been, a long slight black man and he staring at him, and electric fire coming out of his two eyes in venomous sparks. There were two horns on him, as there would be on a he-goat, and a long, coarse, greyish-blue beard, a tail, as there would be on a fox, and a hoof on one of his feet like a bull's hoof. Seadhna's mouth and his two eyes opened wide upon him, and his speech stopped. After a while the black man spoke : "Seadhna," said he, "you need not have any dread of me. I am not bent on your harm. I should wish to do you some good if you would accept my advice. I heard you just now say that you were without food, without drink, without money. I would give you money enough on one little condition." "And, torture through the middle of your lungs !" said Seadhna, as soon as he got his talk, "could you not say that much without paralysing a person with your staring, whoever you are ?" "You need not care who I am ; but I will give you as much money now as will buy as much leather as will keep you working for thirteen years, on this condition, that you will come with me then."

"And if I make the bargain with you, whether shall we go at that time ?" "Will it not be time enough for you to ask that question when the leather is used up and we will be starting ?" "You are sharp-witted. Have your way. Let us see the money." "You are sharp-witted. Look !" The black man put his hand into his pocket, and drew out a large purse, and from the purse he let out on his palm a little heap of beautiful yellow gold.



"Look!" said he, and he stretched his hand and he put the heap of exquisite glittering pieces up under the eyes of poor Seadhna. Seadhna stretched both his hands, and the fingers of the two hands opened for the gold.

"Gently!" said the black man; "the bargain is not yet made."

"Let it be a bargain," said Seadhna.

"Without fail?" said the black man.

"Without fail," said Seadhna.

"By the virtue of the Holy Things?" (shrines: hence oaths) said the black man.

"By the virtue of the Holy Things!" said Seadhna.

(To be continued.)

## A RELIC OF O'CONNELL.

Father Hogan, S.J., sends the original MS. of the poem appended. It is addressed in the form of a letter undated to "Danl. O'Connell, Esqr.," and sealed, and was doubtless in the great man's possession. His kinship with O'Connell is evidently no small source of satisfaction and inspiration to the author, of whom, beyond his name, we know nothing. Perhaps some of our readers may have heard or read of him. At the end of the poem is added in English by the same hand that addressed the letter on the outside: "These few verses were composed for the welfare of our undaunted patriot, Danl. O'Connell, Esqr., by John O'Connell." The poem was probably written not long after the passing of the Emancipation Act. It contains no reference to the Repeal agitation.

cum doimnall óis flaitéamhail  
fíoruasail uí conaill ó áaire  
fíonáin.

Fáilte a' r' óá fíero tapí mílrib laoc  
Do blát na feabac naé íreal méin,  
Cú éoranta an éiríomh arí puinte géar—  
So mbuadair Mac Muiré na ngrár iur!  
Flait oirdeiric cuimanta cumarac éirída  
Díada caréanaé macánta leomanta!

Tlát le tim gan puimp 'n-a fínó;

Arí grádam níorí ríuic oo níg ná éoríomh;

Doimnall Ó Conaill,

O'fíorí-íróe na cuinne!

Cuimac tapí Oráirí i mbeáiríam!

Ír géas é oo neartais le grár' an Tíurí;

Ír cuimac é íaríam oo léin-loé;

Ír cuimac é o'áibíge o'fíul éiríurí fíinn,

Ag gearraíó a náimac gan éiríre.

Tá cuimac o'fíoclaib díadaé' i n-a éann,

A éiríre arí laraó, a ríuamíneac arí feabac;

A' tarraing a éiríomh le linn an grádaí—

Na conablaige rínte oo bío arí lárí

Ag Doimnall Ó Conaill,

Fíorí-blát na cuinne!

Ír clú óá éineac go oeo' é.

Ní' l' tádaé' i oiríne fáorairí gríoríe

Do cuimac eagnaíge Dé ía' íarógal ía éirí,

Na Macaibí ír leomanta, élaoríge

Amíóc a' ía' ílógíte;

Do buairí i ngrígeac arí dícilear gríeasac;

Íearra íuirtí ag alaríom éacac

An éiríre oo íuairí ó Muiríeac níorí;

I n-eallíam gríom le Conall MacNéill,

Áirí-ílaíe cumuip,

O'fíorí-íróe na cuinne,

Ír clú óá éineac go oeo' é.

Ír tú gráó a' ceannar earbog na íoóla,

An íára, íaríomí, í' íeasairí ían Ríomí

Gráó na íeasairíe, íaríomí a' íuairíe,

Sean-cuimac, íuimíneall, a' óglac;

Gráó 7 íaríe na íaríomíeac ós

Do éiríneac a íeasairíe í' oo íaríomíeac gan  
níocí,

Go háirí a' gríoríe cum Ríge na íaríe,

A' tarraing a ílógíe arí a' oirí ír íeasairíe—

Na mílte íeasairíe

Ag gríoríe na íaríomíeac

Do náimíeac íeasairíe gan éiríre.

Acá báirí leo' íeasairíe ag an íaríó Doimnall

Íaríomíeac ílógíe uairí na leomíomí;

Na íaríomíeac oo íaríomí arí tí tú íaríomíeac,

A' ían óá íaríó éannaraé, íomí a' í

Seasáin;

Íaríomíeac ílógíe ílógíe an báirí

Le gráó oo éiríomí, a íaríomíeac a' íaríomíeac;

Sin íaríomíeac íeasairíe

Ag Ríge na íaríomíeac

Do náimíeac íeasairíe gan éiríre!

Seasáin Ó Conaill.

## TRANSLATION.

TO YOUNG PRINCELY RIGHT NOBLE DANIEL  
O'CONNELL, FROM DERRYNANE.

A welcome and forty above thousands of heroes to the flower of the hawks of no base disposition, the Hound who defends the Faith in keen dispute (?)—may Mary's Son of grace give success to him! Chieftain illustrious, heroic, powerful, valiant, godly, charitable, gentle, lion-like! mildness with softness without pomp in his aspect, in rank he yielded not to king or crown; Daniel O'Connell, of the true flower of the universe! hero above Oscar in gap (of danger)!

He is a branch that has strengthened with the grace of the Three (Persons); he is a fortunate bough from Loch Lein (Killarney); he is a berry that has ripened from the blood of Eibhear Fionn, that cuts down his enemies without quarter. There is a fountain of words of piety in his head; his heart on fire, his thoughts excelling. When he draws his sword in time of danger (or need), the carrions are stretched on the ground—by Daniel O'Connell, true blossom of the universe; he is a glory to his race for ever.

There is no worth (in comparison with him) in the might of valorous Cæsar who laid the wise of God and the world under tribute, the Maccabees most lion-like, who subdued Antiochus and his armies; he outdid in chivalry the Greek Achilles; a banquet spread for Alexander of the achievements (is) the branch he got from Murchadh Mór; in equality of deeds with Conall son of Niall, high chief in power, of the true flower of the universe, he is a glory to his race for ever.

Thou art the love and affection of the bishops of Fodhla (Ireland), the Pope, the cardinals, and Peter in Rome,—love of the Church, priests and friars, old man, maiden, and youth,—love and delight of the young virgins who spend their lives and live without spouse, high praying to the King of grace, nearing their way to the best land; thousands of persons praying the angels to overthrow thy foes without quarter.

Thy stand is dear to the prophet Daniel, who came safe from the fury of the lions; the apostles ever ready to free thee, and the two mighty prophets, the two Johns; every high chief else who suffered death through love of Christ, praying on thy behalf; behold a holiday appointed by the King of heaven to overthrow thy foes without quarter.

NOTE.—The spelling of the original has been amended in places, and old devices, such as *cc* for *g*, replaced by the modern usage. *Deallraim* (st. 3) is usually pronounced *deamraim* in Munster, where it is a common word meaning “likeness, similarity.” In like manner *gannrao* is in parts of Munster pronounced *ganrao*.

“ní ar dia a buirdeacas.”

(ar leanmuint.)

Do éiríais Diaimuinte a dúroin dubh donn ar a róca, 7 do rin éiríe í, 7 oiméig 7 do éuar<sup>1</sup> reiréan annraon go meataleacán<sup>2</sup> teineas do bí ar bairi na trága, beiréar ar meacán<sup>3</sup> airtí 7 réiréar, réiréar í go tréan tuis teairíde; áct óá tréine a aná

7 da éiríais a réiréas, ní maib maib do ann; réiréar airtí 7 airtí eile níor tréine, níor tuis, níor teairíde ná éana, áct do bí a gno<sup>4</sup> 'n-a fáraa airtí<sup>4</sup> maí do bí an teairíon éas airtí an ríreig<sup>5</sup>. Beiréar ar ríreig eile 7 réiréar ríreig go teairíde fúinneamail ríreimair, 7 a ríreig ar teairíde, 7 réiréanna a muintí cóm atuirge<sup>6</sup> rin go maibair 1 meac a bpleirge<sup>7</sup> 7 ob' fáraa do a réiréas áin<sup>8</sup>. Beiréar ar an ríreig 7 caitear irteas 1 gcom-leatán<sup>8</sup> an éuar í, as ríreig, “Go réiréas mára an áirbeiríre<sup>9</sup> áin maí teimíre!” 7 tuis ar buille óá corí veirí do'n éur eile do'n teimíre 7 cairtear ar fuo an bairí í. Do connaic an éur eile é ríreac donn<sup>9</sup> le n-a linn rin, 7 do éuiréas aon uleáráiríre<sup>10</sup> áin ar te do tóiréas na maib ar a n-uairíre. Éiríre uile—an méir á' na maib 1 n-a reairíre ríre—7 tagair 1 n-a éimíre, as lúbaríre le leatán-áiríre 7 as reairíre ar a lán-ríre. Beiréar ríre ar ríreig, ríre eile ar ríreig eile, 7 maí rin ríre ríre ríre go reairíre éimíre, an beas 7 an mór, an t-óir 7 an t-airíre; 7 reo as réiréas íre, ar énaíre a ríre, as tuis<sup>11</sup> le teimíre 7 teairí do éur airtí 1 n-a ríreig, 7 é ríre ríre, do bairíre ríre ríre ríre le ríre ríre<sup>12</sup> ríre beas na o lúir laóairíre.<sup>13</sup>

“Átá teine im' ríreig-re,” airtíre neac éiríre.

“Séir leat a buacáil!” airtíre Donnall. “Cá bairíre tú?—réir leat go teairíre óiríre.”

Do léir ré ve lúir-ríre<sup>14</sup> 7 éimíre 1 n-a áiré—“Séir! réir, a ríre!” ar reiríre, “7 ná leir an ríre ríre ríre eiríre—réir!—ar do bairíre réir!”

Do léir an buacáil reairíre 7 do ríre ve'n réiréas.

“Teirbeáin ríre, a ríre!” ar reiríre.

Do tuis an buacáil ar báiríre ríre; beiríre réir ar an ríreig, le amleas 7 airtí<sup>15</sup> éur ríre, óiríre a óiríre 7 caitear

an rpréig uad' o'iarraicé.<sup>16</sup> Tuit rí ar an mbán; níorí bhí rí ámaicé.<sup>17</sup> Cuirear a óróis i n-a beal le coir na ríopa.

"Tairraig! tairraig anoir!" aipra áill-  
ceoní éigin i n-a mearg.

(Tuillead).

#### TRANSLATION.

Dermot drew his dark-brown *dudden* from his pocket and handed it to him, and he went then to a smouldering fire which was at the top of the strand. He catches a dying coal of fire out of it and blows, blows it strong, quick, fierce; but though strong his breath, and though quick his blowing, it was in vain for him. He blows again and again stronger, quicker, fiercer than before, but his labour was of no avail, for the heat had died in the ember. He seizes another ember and blows it angrily, lively, wrathfully, and his two eyes flaming, and the veins of his neck swelled to such an extent that they were ready to burst: his blowing was to no purpose, however. He catches the ember and flings it into the centre of the harbour, saying, "May the devil's mother blow you for a fire!" and deals a blow of his right leg to the rest of the fire and scatters it about the *baron*. The others saw him just at that very moment, and they raised one wild, ringing shout that would wake the dead out of their graves. They all rise—such of them as were not standing—and they gather round him, breaking their sides with broad laughter, and laughing their level best. One catches up an ember, another another, and so on of all the rest from first to last, small and big, young and old, and they set to blowing as well as ever they could, fain to put fire and heat again into each ember, and it impossible, for warmth had parted from each little coal of them all but a few.

"There is fire in my coal," said some one.

"Blow on, my boy!" said Donal. "Where are you?—blow on till I come to you."

He jumped quickly and came to his side, "Blow! blow, you devil!" says he; "and don't let the little ember die—blow!—for your life, blow!"

The boy laughed and stopped blowing.

"Fetch it to me, aroo, you devil!" says he.

The boy burst into a fit of insuppressible laughter; himself seizes the coal through greed and burning desire for a smoke; he burns his thumb and throws down the coal all of a sudden. It fell on the *baron*; but it did not break though. He puts his thumb in his mouth along with the pipe.

"Smoke! smoke now!" says some arch fellow in the crowd.

(To be continued).

#### NÓTAID.

<sup>1</sup> O'iméig 7 oo éuair: Táirí seo aráon ar loirg a céile go h-annimic, cé gur ionann bhíis dóib.

<sup>2</sup> Meaéladán: donnoo oo beiréad las-bhígead.

<sup>3</sup> Meaéán: rimeáiríoo oo beiréad le báir.

<sup>4</sup> Oo bí a gno' n-a fárad aip: níorí éamíic leir a déanamí.

<sup>5</sup> Spréig: rimeáiríoo.

<sup>6</sup> Aicéig: le ceap ba éoir an focail ro liruigead mar ro; acéa; acé ní mar roin oo pontarí é.

<sup>7</sup> 1 peacé a bpléarígea: ír é seo an don-úráio déan.

car oo peacé, ar m'éolár. Cleacétar go minic i g-Connacáib é mar ro, "i moé mhuice, uime," 7c.; acé oo déarparé "i bhóirb mhuice, uime," 7c. i mbéara. Ionann roirb 7 roirun.

<sup>8</sup> Áh: acá ar focail ro an-éoiréionn, acé i gcóim-nuicé i noeiréad ráio oo blob-ráio.

<sup>9</sup> Oiréad donn: Seo blob-ráio acá an-éoiréionn. Ír dóig gur ab ionann donn oo donn 7 donn i Sean-gaéilí.

<sup>10</sup> Ulaó-gáirígeig, nó b'éoiríic oll-gáirígeig: gáir leacáan láioir; ionann éig 7 éigeaní. acá bícéig i n-úráio coim maic céatna 7 ír an-beag nac ionann bhíis dóib.

<sup>11</sup> Ag enicé: beir ag iarraró é déanamí 7 gan an acruinn éirge ag uime.

<sup>12</sup> Smeacáio: rpréig beó.

<sup>13</sup> Ó láib laóair: ó éorac go veiréad nó ó éorac veiréad mar veiréad i mbéara; leiréoir amac an focail "go," go h-annimic i n-áiréar mhuimán.

<sup>14</sup> Oe luicé-rreirb: aoiréoir "oe rreab" leir go minic; 7 i n-veiréad na rreirb, oá éur i gcéill uáinn gur oo'n ban-imreac an focail.

<sup>15</sup> Aip: rgláim nó raóbar cun bíó nó uirge.

<sup>16</sup> O'iarraicé: nó oe éarapáoin, nó oe léim.

<sup>17</sup> Ámaicé: Sontar an focail ro, ámaic a' oo beiréad liruigé "ám-éac" no "ámraé." 'Se mac úi Shéagáa (anoir i g-Coláirte na Tríonóiré) éur amur ar éarac-liruigéad an focail ro, oéanta ruar oe "ám" 7 "acé." Ír ionann "acé" i oioarac ráio 7 "ám" i n-a veiréad,—acé níor bhur rí=níor bhur rí áh; agus ír ionann ámaic i noeiréad ráio agus "acé" i n-a éorac 7 "ám" i n-a veiréad,—níor bhur rí ámaic=acé níor bhur rí áh.

raoiríic O'laogáire.

DOMINALL UA LAOGAIRE AGUS NA  
MNÁ SIÖE.

(Aip leanamíun.)

'Nuairí oo connaic Domínall an cáilleac ag uil írteac ar an bhunneois, o'fáiríí ré é réin ruar éun an oioó-beairt oo bí ríao ag veanad oo coirí. Oo leirí ré a gunna uairí, agus oo éurí ré a bhóga oe ar nóir ná veanfad ré don tluirtau. Anuian oo éurí ré rgeimíle ruar taobhíarí oo'n cáillíí coim éaróiom rin ná'í aipíí rí é, agus ar an nómeio céatna oo bí an cáilleac írteíí ag rínead an leanaib amac oo'n cáillíí eile. Oíuio Domínall írteac agus oo éóg ré an leanaib roirí a oá láim, a' ráio, "Góimíí agus coiríeacaim éú i n-ainm Oé oom réin!" Ír arí éigin oo bí na focail ro ar a beul 'nuairí oo leirí na cáilleaca rígeao fearígeac uaebárac arta. Oo buail ríao na rtauir-ríacla le céile, ar nóir gur



éirí ríao cìt teimead arta; àc nìor éirí  
ré rín pìoc eagla ar Òmnall. 'Do fear  
ré annrín go meirneamhail agus vo còng-  
bairé ré a ùneim ar an leanab. Tá eolar  
as na daoine maite ar gac uile nìo a bain-  
eann leir an raozal ro agus le na daoine  
atá ann, agus vo bí 'fìor as na cailleaca  
ná maib aon maite 'ra' beir as tìor le  
Òmnall nó as ceapad go gcuirfead ríao  
eagla aih, agus annran ar capad vo lámie  
vo òein ríao óa gheirfíad oúba oóib féin,  
agus ar go bíad leo mar an gaoit ar a  
maibairic.

Ní mhe a máo go maib Òmnall rárta  
go leor leir féin tar éir an beair vo òein  
ré. Saoil ré ná maib a leicéir o' fear i  
nèihunn, agus cá maib an t-iongantar ann  
rín? mar buò deacair fear o'fagáil a maib  
an meirnead céadna aise. Àc pé' b'ann  
é, vo bí an leanab aise ríán rábálda agus  
'n-a còulaò tìom ar a uet, agus ní maib  
'fìor aise raoi an ríeipí cao vo òeanrad ré  
leir. "Tá leirge oim," aubairic re, "na  
daoine bocta vo éir tìe n-a céile, mar tá  
'fìor agam go maite go mbeir an 'gairg-  
òeac' atá iriú i n-ionao an leanaib ro  
maib ar maoin a máiac; àc raoilim gup  
feairi voim é ro vo cògaint abail liom  
anoct, agus b'féirí go mbeir 'fìor agam  
cao vo òeanrad mé leir ar maoin,—beir  
ríoic agam go h-áiricé." 'Do bíòeao ríul  
amao aise ar an ríóic i gcomnuiré, atá  
'fìor agat; agus leir rín, vo bí iuo icint  
'n-a céann i teaoib an "gairg-òeac." Àc  
ré òeirnead ríarí tal, vo éuarí re ar aih  
éun na ciuaidé móna, agus vo éirí ré a  
bíoga aih, còg a gúna agus o'méir leir  
abailé.

Ní maib aon glar ar an ooir, agus vo  
leir ré é féin iriúe gán moil. Ní  
bíòeao na oóiré oúnta an t-am rín i  
n-aon éor, mar vo bí na daoine an-  
macánta—ní mar na daoine atá anoir  
ann. Àc bíòeao ré rín mar atá ré, vo  
lar Òmnall an éinneal, agus vo éuarí  
ré ríor 'ran treomra, agus vo glaoiré ré ar

a máicairi. 'Do bí rí 'n-a còulaò, àc vo  
píeab rí ríar 'nuair o'airé rí Òmnall.

"Cia atá annran?" ar ríre.

"Míre," ar Òmnall.

"Oio, a Òmnall a éirge, an anoir  
atá tú as teac iriúe? Tá ré an-faò  
'ran oíóe anoir. Cao o'airé oúit, nó cao  
atá uair?"

"Ní' team," ar Òmnall, "éirí ríar  
go tapad anoir, agus tar ríor go oí an  
cirtéan. Tá gno agam oíot."

"Cao atá oir a maimeac? Beir anuar  
an ríolur go beiré mé tú. A' b'aca tú  
aon iuo 'ran Obaac anoct? O, bó! bó!  
anoir nó maib tá oíogbáil icint óeant as  
na daoine maite oir. Oubairic mé leat  
gan oú amaac anoct, àc nìor glac tú mo  
éomairle."

"Gloirí arí! Tá 'fìor agat go maite  
ná ríul oú i muza ar bí ionnam-ra, agus  
má éirgeann tú beir 'fìor agat cao atá  
oim."

(Tuillead).

#### TRANSLATION.

When Daniel saw the hag going in *on* the window, he tightened himself up to prevent the bad deed they were doing. He let his gun from him, and he put his shoes off him in a way that he'd make no noise. Then he gave a skirmish up behind the hag, so lightly that she did not hear him, and at the same moment the hag inside was handing the child out to the other hag. Daniel moved in, and he took the child between his two hands, saying, "I call and consecrate you, in the name of God, to myself!" It is hardly these words were out of his mouth when the hags let an angry, terrible shriek out of them. They struck their tusks together in such a way that they put a shower of fire out of them, but that did not put a pick of fear on Daniel. He stood there courageously and kept his grip on the child. The "good people" know everything that belongs to this world and to the people in it, and the hags knew that there was no use in fighting with Daniel, or thinking that they'd put fear on him, and then, in the twist of your hand, they made two black hares of themselves, and away for ever with them like the wind out of his sight.

It is no harm to say that Daniel was satisfied enough with himself after the deed he did. He thought there was not his equal of a man in Ireland, and where was the wonder in that? for it was hard to find a man who had the same courage. But, at any rate, the child was with him safe and sound, and in a heavy sleep on his breast, and he did not know under the sky what he'd do with him. "I am loth," said he, "to put the poor people about, for I know well that the 'hero' who is inside instead of this child will be dead to-morrow morning; but I think it is better for me to take this one home to-night with me, and maybe I'll know what I'll do with him

in the morning—I'll have sport surely." He used to have an eye out for sport always, you know, and along with that, he had something in his head concerning the "hero." But at long last he went back to the rick of turf, and he put his shoes on him, took his gun, and went away home.

The door was not locked, and he let himself in without delay. The doors used not be shut that time at all, for the people were very honest—not like the people that are in it now. But let that be as it is, Daniel lighted the candle and he went down into the room and called his mother. She was asleep, but she sprang up when she heard Daniel.

"Who's there?" she says.

"Myself," says Daniel.

"Oro Daniel, my treasure, is it now you are coming in? It is very far in the night now; what happened to you, or what do you want?"

"Not a great deal," says Daniel. "Rise up quickly now and come down into the kitchen; I have business with you."

"What's on you, my treasure? Bring down the light until I see you. Did you see anything in the sandhills to-night? O vo! vo! now or never, there is some harm done on you by the good people. I told you not to go out to-night, but you did not take my advice."

"Listen now! Don't you know well there's no going astray on me? and if you rise you will know what's on me."

Tomáir O h-doóda.

(To be continued.)

### NOTES.

Sgeimle (pronounced ršile).

le na daoine = leir na o.

pé 'r b'ann é (bouN), however, at any rate = pé ar bié ann é, or, as used elsewhere, pé ar voimán é.

ní raib a fíor, contracted in speaking into ní raibar (rous); also tád'ar = tád a fíor, bí'r = bí a fíor, bfuil'íor = bfuil a fíor, ní'íor = ní fuil a fíor, etc.

tád glar ar an doras, the door is locked.

### PROVERBS—CORK.

(FROM MR. DANIEL M'CABE, BANTEER.)

43. Deunann gac moé a gno, 7 ní le héiríge  
voic é.

Every early (riser) does his business,  
but it is not by rising too early.

44. Oligé na hiaracó, an t-iarriatac vo  
bhíreac.

The law of lending (is) to break the  
borrower.

45. Oo cáitfeacó don neac arigeac, 7 ir  
feair gairta ónuaraigear é.

Anyone may spend money, but it is a  
smart man that gathers it.

46. Ir faoa beir vo gniomairca péin bair-  
oigé oir.

Your own deeds will be long baptized  
on you.

47. Ir faoa deargacé oiric-bhairte.  
Long are the dregs of an ill deed.

48. Ir feairi rúil le beul na con 'ná rúil  
le beul na huaima.

Better expect from the hound's mouth  
than from the grave's mouth.

49. Feudann cat a clum vo ligé 7 feucam  
ar an níg.

A cat may lick its fur and look at the  
king.

50. Ruacó na rlinneacó bheacar na luighe.  
The coldness of the shoulders mottles  
the shins.

51. Ir fuair an muo clú gan cairio.  
Fame without friend is a cold thing.

52. Ir beag é coriacó bó aonar.  
Small is the profit of a single cow.

53. Ir binn beul bíor iadta.  
Musical is the mouth that is wont to  
be closed.

54. Ir oóig le gairioe na gcuacó gur  
bhiaac iad an rluag.

The thief of the stacks thinks that the  
multitude are thieves.

55. Ir feairi boigheacó 7 bainne gabair 'ná  
beir (ag) bria ar cábari ó neac, óá  
méro a maoin.

Better flummery and goat's milk than  
to expect help from anyone, how-  
ever great his wealth.

56. Ir feairi iúe maic 'ná oiric-feairm.  
Better good running than bad standing.

57. Ir feairi pueabán 'ná poll, ir feairi  
lom 'ná leun.

Better a patch than a hole, better want  
than woe.

58. Ir feairi leac-bairgim 'ná beir gan  
airm.

Better half a cake than to be without  
bread.





"a ghalbhuinn an fhuil peamair, o'it tú mo chú  
eorna;  
Cruaíod mé go cinnte tú ag feiriún bhaile-an-  
róba."

aé ní raib bhaile-an-róba 'n-a bhaile feiriún ó'n  
mbliaóain 1782,—cruaíod rín go bfuil an t-abrán  
rean go leop.

### NEW PUBLICATIONS.

*Hibernica Minora*, edited by Kuno Meyer (Oxford, Clarendon Press, pp. xiv., 103.) Sometime in the eighth century, as Dr. Meyer thinks, an Irish writer composed a treatise on the Psalter, and fragments of this have come down to us in two MSS. One of these is preserved in the Bodleian library, the other in the British Museum, and the MSS., as we have them, were transcribed in the 15th and 16th centuries respectively. Dr. Meyer now prints the Bodleian copy, giving the variants of the other MS., and from both he reconstructs the text, to which he adds a translation, notes, and an excellent vocabulary. This is not all, for in the form of an appendix we are given a description, with copious examples, of the remaining contents of this highly interesting Bodleian MS, in which the most reliable copy of the fragment now edited is found. We congratulate Dr. Meyer on his excellent work, and thank him for having again given students of the older Gaelic a most useful book. We notice that, in the vocabulary, Dr. Meyer treats, as two distinct verbs, *gabaim*=I take, and *gabaim*=I sing. It is much to be wished that someone should give us a good treatment of all the uses of this many-sided word.

*Distinguished Irishmen of the Sixteenth Century*, by the Rev. Edmund Hogan, S.J. (Quarterly Series, p. ix., 506.) Irish readers of every shade of religious conviction will find Fr. Hogan's new book one of the greatest interest. In it he has brought together minute accounts of the lives of thirteen Irish religious, with various extracts from their correspondence or from other contemporary writings. We learn that in 1600 the Irish College of Douay had up to sixty students, sons of the English of the Pale, all speaking Irish. In 1608, priests required a knowledge of English only in one or two counties. Irish customs, dress, local practices, etc., were all carefully noted down by the religious, and thus the book is filled with matter of the greatest attraction. It is from writers like Father Hogan, and not from formal historians, that we really learn how Irishmen lived and thought in the sixteenth century.

*The Rennes Dinnsenchas* In the current issue of the *Revue Celtique*, vol. xv., pp. 278-336, Dr. Stokes publishes the first part of the MS. of the Dinnsenchas preserved at Rennes. Thanks to Dr. Stokes, we shall soon have in print every fragment of this treatise on Irish place-names, whose value for students of the language, folk-lore, romance, and history of Ireland can hardly be exaggerated. The present instalment contains the first thirty articles of the Dinnsenchas, each edited with translation and notes.

Father Hogan's Todd Lectures on passages from Irish Lives of Saints, with the corresponding passages in old Latin lives, deserves a separate notice, which we reserve to our next issue.

*Laoidean agus Dáin Spioradail*, by the late Rev. A. K. MacCallum. This new volume of Gaelic hymns is a substantial addition to the already large body of Highland Gaelic devotional poetry. Regarding it merely as pure literature, it is a welcome and valuable publication, containing nearly 500 pages of excellent Gaelic. The volume is produced with all that excellence and finish of paper, printing and binding, which are associated with Mr. Sinclair's Celtic Press in Glasgow. Mr. John Whyte, brother of *Fionn*, is the editor, and has done his work well. Among the words of interest we notice *ial*, generation (gach linn a's ial, &c.). From this word, no doubt, is derived our *éilín*, a clutch (of chickens). Another old acquaintance is *cruinne-cé*, the world, now obsolete with us. *Faoille* is used in its two senses of (1) gladness, and (2) welcome (our *páilte*). It is only in a maritime country that *teachd an tìr* could have come to mean sustenance. Among the 400 translated hymns, we notice, as the most attractive those rendered into Gaelic by the editor and *Fionn*, Dr. Blair, etc., etc. We would also notice the poems by Dr. Norman MacLeod, especially *Oidhche na Callainne*, or New Year's Night. We have almost lost this word; it is yet heard in some places as *oròche Chailne*. In Rosshire they say yet *mo naisge Callainne ort*, my new year's gift on you. Any person wishing to know Highland Gaelic cannot do better than procure this and all the other publications of the *Celtic Press* of Glasgow.

### GAELIC NOTES.

Miss Annie W. Patterson, Mus. Doc., B.A., has made a strong appeal through the Press for the revival of the ancient Gaelic musical and literary festivals. Her appeal has been well received, and many offers of practical help have been forthcoming. "Enthusiasm and organization" are what are requisite, says Miss Patterson, to make a reality of this idea. Organization alone is wanting, in our opinion.

On the 12th of October, Miss Patterson laid her project in detail before the Gaelic League of Dublin. She was received with enthusiasm, and the members bound themselves by resolution to aid in realizing her proposal. It is not intended that the project shall be confined in any way to the capital.

Dr. Hyde is at work on a new book, of which the title, says a contemporary, will be "The Story of Gaelic Literature." The book will be one of the earliest publications of the new Irish Library. The time is, therefore, at hand when Irishmen who only want to know English will cease to have an excuse for asking, "What literature have you in Irish?" A highly appreciative article on Dr. Hyde and his work for the Irish tongue has recently appeared in the *Boston Republic*. And the subject is a young man yet.

The new edition of O'Donovan's Grammar, by Dr. MacCarthy, is promised for an early date. It will be beautifully printed. As the first edition is so often quoted, the original pagination will be marked on the margin. Editorial verbal changes will appear in square brackets in the text, and editorial longer additions and corrections

will be placed at the foot of each page or at the end of each section. The work will be issued, like so many other fine Irish books, from the University Press.

*Irish Nónins*, by Mr. P. J. McCall (Dublin: Sealy, Briers, and Walker), should be before the public by the time this notice reaches our readers. Besides original English work, the volume will contain a number of translations from the Gaelic. Mr. McCall is a member of the old Pan-Celtic Society.

The next number of the JOURNAL will contain a highly interesting paper, which may be the first of a series, by Mr. J. Karney, National Teacher, on Richard Barrett, the Bard of Mayo. The paper will comprise a notable example of Barrett's poetry. Mr. Karney is engaged in collecting whatever of Barrett's poems oral tradition has preserved, his writings having been unfortunately lost beyond recovery.

An enormous mass of miscellaneous material is being accumulated by contributors to the GAELIC JOURNAL, dealing with the proverbial literature of our language, and with its bye-ways of vocabulary, idiom, and folk-lore. These contributions are a revelation of intelligent interest in Irish taken by residents in all parts of the Irish-speaking country. Collections of this matter will be published in the JOURNAL from time to time, with the names of the contributors.

Among those whose work in this important branch we hope to publish, are Father Lyons, P.P., Kilmichael; Father Hennessy, P.P.; Mr. Scannell, National Teacher, Ballyvourney; Mr. P. J. O'Shea, Belfast; Mr. P. T. McGinley, Lisburn; Mr. C. P. Bushe, Dublin; "n. b." Mayo; "Seanóin," Cork; Mr. Neville, National Teacher, Ballyporeen; Mr. N. O'Leary, Kilmallock; Father Hickey, C.C., Kill, Co. Waterford; Coşan O neacáin, Galway; Fionán O Longríis, Kilmakerin; Domnall O Súillobáin, Kerry; Mr. Patrick McCarthy, Cloghane. It will be seen that this list, though but partial, is thoroughly representative.

A correspondent writes suggesting the lithographing of a specimen of good Gaelic handwriting, such as that of Mr. Staunton, of Cork. "I think," he says "that such a specimen would be more useful to the ordinary student of Irish than the 'Copy Book' usually recommended." Why not publish in *fac simile* a small book of, say, 32 pages, containing on each page, in the shape of a short story or song, a specimen of the handwriting of a number of the best writers of Gaelic script? The formation of a Gaelic running-hand is now almost an accomplished fact, and such a book would go far to fix the hand, while at the same time it might be valuable as a text-book. Suggestions from our readers on the point will be welcomed.

Mr. Thomas Hayes, whose witch-tale from West Clare is continued in this number, shows a good example of what might be done by many others, and, above all, by his fellow National Teachers, on behalf of the National language. Irish is the tongue of his early days, but it is only within the last twelvemonth that he has turned to its cultivation as a literary tongue—to what purpose our readers will judge. Mr. Hayes is the holder of certificates in many "extra" subjects, and has just added Irish to the number. In his school (St. Patrick's, Lower Tyrone-

street, Dublin) the boys' choir under his charge are specially instructed by him in Irish music, and he has undertaken that they will give an exhibition performance, including songs with Irish words, in a month or two before the Dublin Gaelic League, of which he is a prominent member. If this is possible in Dublin, what may not be done in other places?

Atá fear ós tíoghrádaí críonna ('cúir i gcéill) 'n-a éomhuiré i mbeul-fearparae ó éuaró. Aroubaire pé ro an lá pá éipearó le caparo linn, gur buille cloiginn ar balla cloé beiré ag feúdam le teangair na heipeann ro éoméaro beo. Uiré éoir dá leiréir ro 'e'heannad a amáil nac léir dóib don ruo i ucaib éeangad na heipeann aet a b'pion-áineolar péin. Cú aca uo'n dá moct uob' fearp le uaine aiganta ro beiré i noán uó péin, moct an éloginn éallmair 7 anam ann, nó moct na cloíre gan anam 'ra' mballa? Aet bíuó a fíor ag an uaine boct ro gur cloigean an-éuaró é ro aet ar muinter éoranta na faebilge. Aet an rean-balla go han-éorpaet an e-am ro, 7 ní' paic ar an élogigean rin fóir aet é ag neapugad 'r ag cruasugad ó lá go lá.

Father O'Growney has made arrangements for a six months' stay in California; and will sail from Queenstown in the Teutonic on the 8th inst. Go ucairó uia plán polláin ar a ar é.

We are obliged to hold over the promised particulars of the recent National Teachers' Examinations in Irish till next month.

Mr. Michael J. O'Doherty, of Kiltimagh, and Mr. James O'Sullivan, of Lisgool, have procured certificates for teaching the native language in their schools. Mr. O'Doherty has a class of 30 in working order. This is the proper way to spread a knowledge of and a genial respect for the National language.

#### THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*MacTalla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing an Irish column—*Tuam News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to the Manager, Dollard's, Printinghouse, Dublin, payable to Joseph Dollard. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for sale of the Journal invited.



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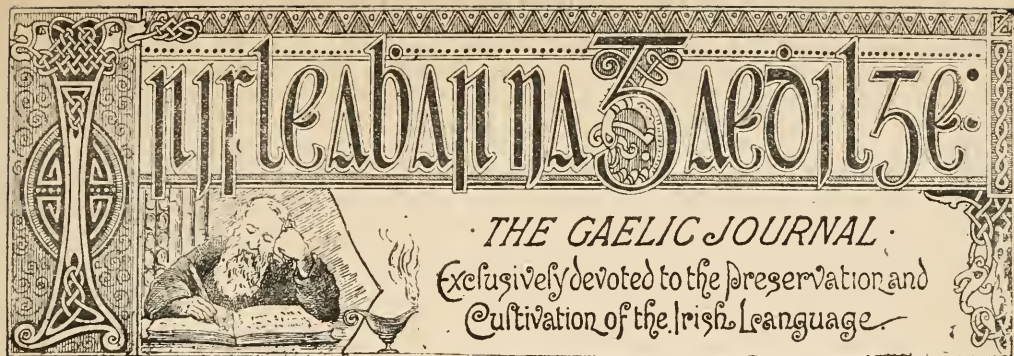
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## PART III.



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**TO OUR READERS.**

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**EASY LESSONS IN IRISH.**

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**EXERCISE LXV.**

**§ 398. ECLIPSIS OF F.**

Instead of saying *ayn fíon*, our wine, etc., the speakers of Irish found it easier to say *ayn víon*. Instead of *ayn fuil*, our blood, they said *ayn Wíl*. This new sound of v or W they represented by b aspirated. Then, when the n of the eclipsing words dropped out, they began to write, as we do now, *ayn b́fíon* (veen), *ayn b́fuil* (Wíl). Hence we say that f is eclipsed by b aspirated.

§ 399. The particle *an*, used in asking questions, causes eclipsis, as, *an b́paca tú?* (ān Wok'-ā thoo) did you see? *an b́fuil tú go maí?* (ān Wíl thoo gū mah) are you well? See § 257. *An b́fuil rḡian agat?* *Atá.* Have you a knife? I have (yes). In the spoken language the *an*, or at least the n, is usually omitted before consonants; hence *'otuigeann tú*, *'b́fuil tú*, are the forms usually heard.

§ 400. *Tuigeann ré* (thig'-ān), he understands. *Ní tuigeann rí* (hig'-ān), she does not understand; *an 'otuigeann tú?* (dhig'-ān) do you understand?

§ 401. *A, her*, has no effect on the following consonant; *a b́róg*, her shoe; *a b́róg* (Wróg), his shoe; *a mb́róg* (mróg), their shoe.

§ 402. *An b́fuil agur ay b́reoil* (v-yōl). *Ní faca mé b́ur b́ruinneos* (Win'-ōg) *nuāb́ fór.* *An b́paca tú.* *Seumay iníu?* *Ní faca mé Seumay:* *ní táinic ré a baile fór.* *Táinic ré a baile iníe, aét ní táinic Míceál leir.* *An b́fuil 'd'atay tinn?* *Atá ré tinn go leor, atá ré in a luíe fór.* *An b́fuil 'oo m'atay tinn?* *Ní fuil rí tinn anoir, atá rí in a fuíe.* *An 'otuigeann tú f'aeóilze?* *Ní tuigeann Míceál f'aeóilze fór;* *ní tuigeann ré aét (only) an beupla.* *An b́fuil capall agat?* *Ní fuil, aét atá apal beag agam.* *An b́fuayr* (Woo'-ir) *tú aipgeao in 'oo póca?* *Ní fuayr mé aipgeao, aét fuayr mé litir.*

§ 403. He does not understand me. The man is old, he does not understand the child. Have you a good horse? I have. Put the saddle on your horse. Did you see my horse to-day? No. (*ní faca mé*). Your wine is strong; you got your wine in another country, you did not get your wine in Ireland. Did the man die yet? He did not (*ní fuayr*); he is not lying now, he is up, and he is on the lake in a boat to-day. Did the saint find a new country? He did; he found America, and he came home in his boat to Ireland.



## EXERCISE LXVI.

§ 404. After the article an we, in certain cases, find what seems to be eclipsis, thus, an t-úil (ān thool), the eye; Mac an tSaoir (mok ān theer), the son of the craftsman, *i.e.*, MacIntyre, Macateer. We shall afterwards see when and why this takes place; at present it is sufficient to say that the combination t- is pronounced like t, the r being passed over, as if eclipsed.

## § 405. SOME EXCEPTIONAL WORDS.

Tabair, give. This would, if regular, be pronounced (thou'-ār), or in Ulster (thō-ār). See § 285. Being a very common word, it is shortened to (thōr, or even to thūr). The phrase tabair dom, give to me, which would regularly be (thou'-ār yūm), is shortened to (thūr-ūm), in Munster (thūr-ūm'). In Ulster they say tabair dom (thōr dhoo).

## § 406. eo AND iu SHORT

As we have seen in § 95, eo and iu are usually long. In a few words they are short.

veoc (dŭCH, d-yŭCH), a drink.

eochar (ŭCH'-ir), a key.

fluc (fŭCH, f-l-yŭCH), wet.

feomra (shŭm'-ār), a room, chamber.

ciug (dŭ, t-yŭh), thick.

veoc an doruis (dŭCH ān dhŭr'-ish), the drink of the door, the parting drink.

In some places moiu (in-yŭ'). In Munster, moiu (in-yŭv), ciug (t-yŭv).

§ 407. dom, to me.

duit, to thee.

dó (dhō), to him.

dí (dhee), to her.

§ 408. Tabair veoc do mo capall, agus tabair feur agus coice dó. Ná tabair uirge fuar do'n láir. Fuair mé veoc uirge as an tobair. Atá an doruis dúnta, agus atá glar mói, tiam ar an doruis eile; an bfuil an eochair asat, a Níola? Ní fuil, atá an eochair as úna. Atá feomra in an teac. An bfuil do rparián asat anois? Ní fuil, atá mo rparián in mo feomra. Ní fuil an fear tinn, atá fé in a

feomra, in a fuíre. An bfuil tú in do fuíre fóir?

§ 409. Did you get a drink at the well? No, but I got milk at the house. The woman gave (to) him a drink of water. Give to the poor man meal and bread and butter. Do not give oats to your horse yet. The day is wet; yesterday was dry and cold. The key is lost; I have not the key. Nora has not the key; give the key to her. Do not give me the key, I am going to Dublin to-day; give the key to Niall.

## aibeoúsa na gaeoile.

Ní fuair mar duain liom marb-mann,  
Ir fuat liom fuaim a faot' 'ra ponni,  
Ní ghláiríonn saora i bfuilgib fuara,  
Ná laoióte buaóirte Gaeoile.

Níor fmuaineas niam go dtiocfaid am  
Go ntefaid uail ó'n uair tiam' ceann,  
As inniun dom-ra gur múcaid lóirann  
Nó lairir leoir na Gaeoile.

Mo náir! a Éir, 'cail do éil!  
O! cá 'i gab do "móir ir fú?"  
Náir fearann léi go dtaingean slút,  
As cló-beatúsa na Gaeoile.

Ní éilim gíog ó eun i gcár,  
Tá 'n fmlaí cuin ar éiríse de ghrá,  
Le hóg a' dorra ir céirnead báir  
Ar dtéanagán áir na Gaeoile.

Adt Éirianneis, ní heug a báir!  
Tá Phoenix buacac buacac as fáir  
Ó'n luaithead annra, do lairar lampa  
Ar n-agail leant na Gaeoile.

Ghláir mo éiríse ar dtéanga féin!  
Beir rí fóir go háir i gcéim,  
Beir bean a' páirise as tabairt páirir' si—  
A' "Óis-fúir" gláiríse-ir Gaeoile.

Páirise Stúin.

## LITERAL TRANSLATION.

To me an elegy is not a pleasant poem ; I hate the sound of its wailing and its tune ; I would not love metres in cold words, Nor sorrowful lays of Gaelic.

I never thought that a time would come, When a cry from the grave should pierce my head, Telling me that quenched was the lamp, Or the flaming light of Gaelic.

My shame ! Ireland, that has lost thy fame ! O whither has gone thy great self-esteem ? That stood not by it firmly, closely, Print-nourishing the Gaelic.

I hear not a chirp from a bird in a cage, The thrush is ever silent on a bough ! To young and old a calamity is the death Of our ancient language, Gaelic.

But, Irishmen, not death is its dying ! A proud victorious Phoenix is growing From the dear dust, that shall light the lamp Of our ancient speech, Gaelic.

Love of my heart, our own tongue ! It shall yet be high in rank ; Woman and child will hold it dear, And Young Men, do you also love Gaelic.

## SEAÒNA.

(Ar leanmhuin.)

Nóia. Seaò !—a òeg—cámaoio annro—  
aíur—cá raocháir<sup>2</sup> oim—bíor ag iut—bí  
eagla oim—go mberdeao an rgeul ar  
riubal meomam, 7 go mberdeao cuir de  
caillte agam.

Òeg. Am' bhiachar go bpanfamaoir leat,  
a Nóia, a laoi<sup>3</sup>. Níl i b'pao ó táimis  
Gobnuir.

Gob. Mar rin<sup>4</sup> oo bí cuigion agam dá  
deunam, 7 b'éigin dom-ra dul riap<sup>5</sup> leir  
an im go beul an fheairte, 7 'nuair bíor  
ag teact a baile an comgar<sup>6</sup>, oo éuit an  
oide oim, 7 geallaim éuit sup bainead  
pneab aram. Bíor ag cummuisa<sup>7</sup> ar  
Seaòna 7 ar an ói 7 ar an bfeair noub, 7  
ar na rppieacair bí ag teact ar a fúil<sup>8</sup>, 7  
mé ag iut pul a mberdinn véirdeana<sup>9</sup>, 'nuair  
éogar mo ceann 7 cao oo éirinn aet an  
muo<sup>8</sup> 'n-a fhearam ar m' aghar amac—An  
Gollán ! ar an gceuo amharic dá otugar  
air, oo éuibhainn an leabair go raib aóarica  
air !

Nóia. A óiamaire, a Gobnuir, éirte oo  
beul, 7 ná bí dá mboóia<sup>10</sup> leo' gollánaib  
7 leo' aóaricab. Aóarica ar an nGollán !  
feuc air rin !

Gob. B'éoiri, dá mberdeá féin ann, sup  
beas an fonn magar oo berdeao oit.

Síle. Feuc anoir ! cia atá ag cor<sup>11</sup> an  
rgeil ? B'éoiri go gcuirfeao Cáit ní  
buaéalla oim-ra é.

Cáit. Ní cuirir<sup>12</sup>, a Síle. Táir ao' éailín  
maic anoet, 7 cá ana-éion agam oit. Mo  
ghráó í rin<sup>13</sup>. Mo ghraó am' éioirde rti<sup>14</sup> !

Síle. Seaò go oirfeao !<sup>15</sup> fan go mber<sup>16</sup>  
feair<sup>17</sup> oit ! 7 b'éoiri ná oéair<sup>18</sup> “ Mo ghraó  
í rin ! ”

Nóia. Seo, reo ! rtaoar, a éailín<sup>19</sup>.  
Mire 7 mo gollán ra noeair<sup>20</sup> an obair reo.  
Cair uair an rtoea rin, a òeg, 7 rgaol  
éugainn an rgeul. An bfuair Seaòna an  
rparián ? Ir iomda ouine bí i muet rparián  
o'ra<sup>21</sup> 7 naé bfuair.

Òeg. Com luat 7 oubairt Seaòna an  
pocal, “ oar bhi<sup>22</sup> na mionn ! ” oo éaim<sup>23</sup>  
atrua<sup>24</sup> gne ar an bfeair noub. Oo  
noet ré a fiacla rior 7 rruar, 7 ir iao  
oo bí go olúite ar a éile. Éaim<sup>25</sup> rpor  
cúonán ar a beul, 7 oo éir ar Seaòna a  
deunam amac cia 'co ag gáirde bí ré nó  
ag oimntu<sup>26</sup>. Aet 'nuair o'feuc ré ruar  
oiri an dá fúil air, ba oóbar go otu<sup>27</sup>  
an rganhu<sup>28</sup> ceuna air a éaim<sup>29</sup> air i  
otora<sup>30</sup>. Oo éuit ré go maic naé ag  
gáirde bí an oiolmuneac<sup>31</sup>. Ní feacair  
ré nam iomne rin don dá fúil ba meara  
'ná iao, don feucaint ba mallu<sup>32</sup> 'ná an  
feucaint oo bí aco, don élar euoain com  
óir, com oioé-ai<sup>33</sup> leir an gclar  
euoain oo bí ór a gionn. Níoi labair ré,  
7 oo rin' ré a oíeall gan a leir<sup>34</sup> air  
sup éug ré ré noeair an oimntu<sup>35</sup>.  
Le n-a linn rin, oo leir an feair  
oub an t-óir amac air ar a bair, 7 oo  
comair<sup>36</sup>.<sup>13</sup>

“ Seo ! ” ar reir<sup>37</sup>, “ a Seaòna. Sin  
cáo punt agat ar an gceuo r<sup>38</sup>lling  
éugair uair inoi. An bfuair oíol<sup>39</sup> ? ”

“ Ir móir an bheir<sup>40</sup> ! ” air<sup>41</sup> Seaòna.  
“ Baó éoir go bfuilim. ”

“ Cóir<sup>42</sup> nó eugóir<sup>43</sup>, ” air' an feair oub,  
“ an bfuair oíol<sup>44</sup> ? ” 7 oo gcuir<sup>45</sup> 7 oo  
bporu<sup>46</sup> 7 an noimntu<sup>47</sup>.

"Ó! táim díolta, táim díolta!" arsa Seadhna, "go n-áit maith aghat-ra."

"Seo! má 'reacht," ar seircean. "Sin céad eile aghat ar an dara rílling túsair uair mhóu."

"Sin í an rílling túsair do'n mhóu a bí cor-nochtuighe."

"Sin í an rílling túsair do'n mhóu uairail<sup>17</sup> deunta."

"Ma ba bean uairail í, cao do beir<sup>18</sup> cor-nochtuighe í, 7 cao do beir sí mo rílling do bheir uaim-re, 7 san aghat a dt rílling eile í n-a díolt?"

"Má ba bean uairail í! Dá mbeir<sup>19</sup> a fíor aghat! Sin í an bean uairail do mhill mairé!"

Le linn na b'pocal pain do díolt do, do táinig cút cor 7 láim ari, do r'ao an o'annatán, do luig a ceann r'ari ar a mhúineál, o'feud ré r'uar iní a' r'péir, táinig o'mu<sup>20</sup> báir ari 7 clóó cuirp ar a ceannadairb.<sup>20</sup>

'Nuairí connaic Seadhna an iompáil lí<sup>21</sup> rin, táinig ionghao a éiríde ari.

"Ní fúláir," ar seircean, go neamhguir<sup>22</sup>, "nó ní hé seo an céad uair aghat aghat aghat t'adé táir<sup>23</sup> ríú."

"Do léim an fear dubh. Do buail ré buille dá éiríde ar an o'caláin, i o'p'eo sup cút an f'eo do bí fé cor Seadhna."

"Cioirí<sup>24</sup> o'it!" ar seircean. "Éirí do beul no b'ar<sup>25</sup> f'arí t'ú!"

"Gábaim páir<sup>26</sup> aghat, a óine uairail!" arsa Seadhna, go módaí<sup>27</sup>, "ceap<sup>28</sup> go mb' éiríde sup b'raon beag do bí díolta aghat, o'p'áo 'r sup<sup>29</sup> túsair céad punt marí málair<sup>30</sup> ar rílling oam."

"Cúibhann—7 reacht g'eo dá o'iofao líom baint<sup>31</sup> o'n o'airbe do rin' an rílling céadna, a dt 'nuairí túsair uair í ar r'on an tSlánuigheóir, ní féirí a cairbe do lot coróche."

"Aghat," arsa Seadhna, "cao ír g'áo an maith do lot? Ná f'ail fé com maith aghat cairbe na ríllinge úo o'p'agbáil marí<sup>32</sup> r'p'?"

"Tá an ioma<sup>33</sup> cainte aghat—an ioma arí r'ao. Dubair leat do beul o' éiríde. Seo! rin é an r'arí<sup>34</sup> arí r'ao aghat," arí an fear dubh.

"Ní héirí<sup>35</sup>, a óine uairail," arsa Seadhna, "ná beir<sup>36</sup> o'airín na haimríe ann. Ír ioma lá i o'p'í bliaónaib o'as. Ír ioma b'p'g beir<sup>37</sup> o'eunta aghat óine i g'airteam an m'eo rin airmíe, 7 ír ioma cuma i n-a n-oirí<sup>38</sup> rílling o'."

"Ná bí<sup>39</sup> ceirí o'it," arí an fear dubh, aghat cupí r'muta g'áiríe arí.<sup>40</sup> "Tarí<sup>41</sup> arí com sup i n'íun<sup>42</sup> 7 ír maith leat é. Beirí fé com teann an lá o'íreana<sup>43</sup> 7 tá r'í o'mu. Ní beirí puinn g'noí aghat o' arí r'ain amad."

(Leanfari o' r'eo.)

#### TRANSLATION.

NORA. There! — Peg — we are here — again —. There's a *saathar* on me —. I was running. I was afraid — that the story would be going on before me, and that I would have some of it lost.

PEG. Indeed, Nora, my dear, we would wait for you. It is not long since Gobnet came.

GOB. Yes, for we were making a churn, and it was necessary for me to go west with the butter to Beul-an-Ghearrtha; and when I was coming home the short cut, the night fell on me, and I promise you that there was a start taken out of me. There was not the like of it of a jump ever taken out of me. I was thinking of Seadhna, and of the gold, and of the black man, and of the sparks that were coming out of his eyes, and I running before I would be late, when I raised my head, and what should I see but the thing standing out overright me — the *Gollán*! On the first look that I gave it I'd swear there were horns on it.

NORA. Oyewisha, Gobnet, whist your mouth, and don't be bothering us with your *Gollans* and your horns. Horns on a *Gollán*! Look at that!

GOB. Maybe if you were there yourself, 'tis little of the inclination of fun would be on you.

SHEELA. See, now! who is stopping the story? Maybe Kate Buckley would put it on me.

KATE. I will not, Sheila; you are a good girl to-night. I am very fond of you. My darling she is! My darling in my heart within she is!

SHEELA. Yes, indeed! Wait till you are angry, and maybe then you would not say "my darling she is."

NORA. Come, come! stop, girls. I and my *Gollán* are the cause of this work. Throw away that stocking, Peg, and let us have the story. Did Seadhna get the purse? Many a person was on the point of getting a purse, and did not.

PEG. As soon as Seadhna uttered the words — "By the virtue of the Holy Things!" a change of appearance came on the black man. He bared his teeth above and below, and it is they that were clenched upon each other. A sort of low sound came out of his mouth, and it failed



Seadhna to make out whether it was laughing he was or growling. But when he looked up between the two eyes on him, the same terror was near coming on him that came on him at first. He understood well that it was not laughing the "lad" was. He never before then saw any two eyes that were worse than they, any look that was more malignant than the look they had, any forehead as evil-minded as the forehead that was above them. He did not speak, and he did his best to pretend that he did not notice the growling. At the same time the black man let the gold out again on his palm and counted it. "Here!" said he, "Seadhna, there are a hundred pounds for you for the first shilling you gave away to-day. Are you paid?" "It should be right that I am (I should think I am)," "Right or wrong?" said the black man, "are you paid?" and the growling became sharper and quicker. "Oh! I am paid, I am paid," said Seadhna, "thank you!" "Here! if so," said he, "there is another hundred for you, for the second shilling you gave away to-day." "That is the shilling I gave to the woman who was barefooted." "That is the shilling you gave to the same gentlewoman." "If she was a gentlewoman, what made her barefooted? and what made her take from me my shilling, and I having but another shilling left?" "If she was a gentlewoman! If you only knew! she is the gentlewoman that ruined me!" While he was saying those words a trembling of hands and feet came on him. The growling ceased. His head leaned backwards on his neck. He gazed up into the sky. An attitude of death came on him, and the stamp of a corpse came on his face.

When Seadhna saw this deadly change, the wonder of his heart came on him. "It must be," said he, in a careless sort of way, "that this is not the first time with you hearing something about *her*." The black man jumped. He struck a blow of his hoof on the ground, so that the sod which was under Seadhna's foot trembled. "Mangling to you!" said he, "shut your mouth or you will be maimed!" "I beg your pardon, sir," said Seadhna, meekly, "I thought that perhaps it was a little drop you had taken, and to say that you gave me a hundred pounds in exchange for a shilling."

"I would, and seven hundred, if I could succeed in taking from the good which that same shilling did; but when you gave it away for the sake of the Saviour it is not possible to spoil its good for ever."

"And," said Seadhna, "what need is there to spoil the good? May you not as well have the good of that shilling as it is?"

"You have too much talk; too much altogether. I told you to shut your mouth. Here! there is the purse entirely for you," said the black man.

"I suppose there is no danger, sir," said Seadhna, "that there would not be enough for the time in it. There is many a day in thirteen years. 'Tis many a shoe a man would have made in the lapse of that portion of time, and many a way he would want a shilling."

"Don't be uneasy," said the black man, putting a bit of a laugh out of him. "Draw out of it as hard as ever you can. It will be as plump the last day as it is to-day. You will not have much business of it from that forward."

## NOTES.

<sup>1</sup> Seadó, 'there, there now!' <sup>2</sup> Saoctar, violent breathing through exertion. <sup>3</sup> A Laoig, my young dear, my dear. <sup>4</sup> Map rin, 'yes, because' . . . <sup>5</sup> Siar: the points of the compass are very much used in ordinary Irish conversation to indicate direction. Siar, riap, in reference to a house implies the inner parts. Dul riap oim, going to the bad in spite of me. The primary

meaning of riap, backwards, is evident in all these idioms. 'Do lúg a ceann riap ar a thuéal, his head sank back on his neck.' <sup>6</sup> Comgar: m broad gives a strong nasal sound to the vowel preceding—pronounce like cóng-gar; cúng-ao 'difficulty, a strait, like cúng-ao. Comhangar seems a nominative, or rather an accusative. Two constructions are used, gabail an bótar, going the road, and gabail an bótar, going of the road. We must regard an bótar as used adverbially, as an infinitive or verbal noun is never followed by a direct object in Gaelic. We also find riap an bótar, 'west, or back, along the road,' and ruap an énuic or ruap an cnoc 'up the hill.' <sup>7</sup> Cuimhneú, 'remembering,' also 'reflecting;' m slender in the middle of a word is usually silent in Munster, but lengthens the foregoing vowel—pronounce cuimú; geimheao 'winter' pr. gípe; rgeimheao, 'a skirmish, a sally,' pr. rípe; oimhin, certain, pr. like English 'dine;' oimhin, 'deep,' as if oigín (like English 'thine'). <sup>8</sup> An fuo: this use of the definite article is quite common in introducing some new object in a story in Irish. <sup>9</sup> Mo ghráó í rin: rin makes the pronoun both emphatic and demonstrative. <sup>10</sup> Seadó go sípead, 'oh, yes!' ironically. <sup>11</sup> Fa noéar 'caused,' a remnant of an old Irish verb; cu poeora, what caused it. <sup>12</sup> Oíolmunead, 'fellow, lad.' <sup>13</sup> Oíolamnead, a hireling, a stout fellow (see O'Reilly). <sup>14</sup> Note pronoun omitted. <sup>15</sup> Bheir, here 'profit.' <sup>16</sup> There is a play on the word cóir, which, in its literal sense, is objectionable to the black gentleman. <sup>17</sup> Quicken. <sup>18</sup> Mnaoi uapail, translated 'gentlewoman,' as 'lady' might be understood in a depreciatory sense. <sup>19</sup> Do beir, often in the sense 'makes,' 'causes to be or (followed by ar or oo) to do,' 'induces;' Compare the following from Aran Islands:

"Ceir agam opt, a cléirig,  
O'í tú leugar an bíobla,  
Ceuro (ceuro) oo beir an amuis rona  
'S oo beir dona an ouine críonna?"

Do fneagar an cléiréad map leanar:

"Roimneann Dia na rubaillíre  
Map roimneann pé na gníomhara;  
Bheir pé cion ouine do'n amasán,  
A'f ceao foláirar v'fear na críonnaact."

"I have a question for thee, cleric  
As it is thou that readest the Bible—  
What makes the fool prosperous  
And the cunning man unprosperous?"

The cleric replied as follows:

"God divides the virtues (good things)  
As he divides the actions (capacities);  
He gives a man's share to the fool  
And leave to earn to the man of cunning."—[Ed.]

<sup>19</sup> Omué, wretched aspect. <sup>20</sup> Ceannaó, features. <sup>21</sup> Iompáil (iompó) lí, change of colour, pallor showing itself on the face indicative of terror. <sup>22</sup> Go neamhguiread, with assumed unconcern. <sup>23</sup> Teact éar=talk about, mention. <sup>24</sup> Do ráó 'r gup, whereas, seeing that. <sup>25</sup> Bain ó, take from, diminish; bain uair péin, keep down your presumption, sing a bit lower! <sup>26</sup> An iomaó—an iomapea; in the north, an iomaó=many. <sup>27</sup> Ní héirí, of course . . . not, there is no danger; distinct from ní féirí. <sup>28</sup> Ag cupmua gápe ar=with a chuckle, a piece of a laugh. <sup>29</sup> I néirínn: equivalent to, or more emphatic than, ar oimán, ar bí; pé i néirínn í, who-soever she is.

peoap na Laoigaire.

"ní ar oia a buítheasas."

(ar leanamain.)

Do bí ré ar buile,—beimor ar an rpréig le n-a láim élé, 7 réisear cóim hairé-inneac<sup>1</sup> roim í sup rpréac ní. Séisear arís 7 léimear rmeacaro do'n deaig-larairi irteac 1 n-a uét, marí vo bí buillac<sup>2</sup> a léimear ar leatár, 7 sógar é láirneac. Do éngair ré gneim ar an rpréig áh, 7 buígar an larairi ríor 1 mbéal na píopa 7 tairiaigear, tairiaigear, tairiaigear, ar cúma sup gearr 50 raib deatár ag éiríge 50 goim glóimair n-a fíamairíorib<sup>3</sup> or cionn a éinn.

Annrán vo bí ré ar a éoil. Do fúro na oaine 50 léim ag brieitnuag<sup>4</sup> ar an múr ag luagtar or a goimairi, 7 é ag teact irteac 50 meair. Do bí Dóinnall ag uíuad<sup>5</sup> a píopa 7 gan aon uaine ag cupi éiríge ná uair. Níorí b'fara sup éiríge rairle óa píopa ámhac, vo tairiaig ré í óarí noóig ar énáim a óicill, acé níorí b'fú duit feudaint ar an ngal beag báir vo bí ag teact amac airí. Annrán vo cupi ré ríruag<sup>5a</sup> ar féim, ir píóbeag ná'í éean-gail a béal íoéairi óa béal uacéairi le voic<sup>6</sup> tairiaigé acé ní raib b'íge 1 n-a gno.

"Fagbár uaine éiríge píreoirí<sup>7</sup> dom—aríon Dé fagbár!" aríeiríon, 7 vo luig ré níorí uíluigé<sup>8</sup> ar an deaig; 1 n-a garó beir ag baint an tgalacáir ar poll na píopa, ir ámlaró bí re ag a óaingnuag<sup>9</sup> ann—gan coimne leir gan ámhiear. Faoi óeiríor, 'nuairí vo fuaíre ré an réan rígaríe le n-a fadóairi, 7 50 raib ag uil ve, óa éiríe luig re éiríge, vo éóg ré an uuirí<sup>9</sup> ar a béal, 7 vo glóiró 50 hairéinneac arí uaine éiríge, píreoirí o'fagbáil vo. O'imeig tairíorí no ceatáirí ve buacáillíorib 50 ruig<sup>10</sup> páirí vo bí lán ve éiríeíníorib, acé vo bí ré ríeanng<sup>11</sup> maíe uairí-ran. O'fan ríeiríon ag ríeíom oíra 50 oíreoiríorí tairí<sup>12</sup> n-aíor, anoir ag cupi na píopa ion a béal, 7 arís ag a baint ar, 7 arís eile ag rátar a lúiríon

inní o'feudaint a raib móáil<sup>13</sup> an deaig iméigé airí. 'Nuairí vo éuaró fuil tairí ríeíamantairí<sup>14</sup> aige, vo léim ré féim tairí éloríe irteac; reo ag cuaríe é anonn ríanall, 7 bíor ar a fúilíe le fagáirí<sup>15</sup> éun fagbála, óa mb'féoirí. Do bí raíe ion áiríom arí rá éeann tamarí—fuaíre ré bíorí<sup>16</sup> cuibeatár meamairi, 7 vo rácuig 1 gíor na píopa é 50 taparó. Annrán éug ré foga faoi n-a tairíe, acé o'fan an bíorí marí a bí, 7 ní éoiríoríe ar a lúiríeacáirí.<sup>17</sup> Do éiríeall ré an ac-uairí, acé t'é an ríeal éeáona é. 1 noeiríorí ríeacéa óo, bíor an tairíeíní 50 caillé airí, iríeig 1 gíor na píopa. Do léim ré 1 n-a éaíre buile tairí éloríe, ní raib fuíag (=fulang) na ríoríe aige, 7 vo éairí an uuiríe ríe a uiríeairí amac annrán máirí mórí. Ní raib méam<sup>18</sup> ar donneac le heagla bíuigíe, marí vo bí coíga an eolairí aca 50 léim arí Dóinnall, 7 cao é an fagáirí b'eaóé, 'nuairí vo beiríeac ré amuig leir féim.

(Tuillead.)

#### TRANSLATION.

He was raging mad. He seizes a coal with his left hand and blows it so furious that sparks flew from it. He blows again, and a spark of the red flame jumps into his breast, for the front of his shirt was open, and it burns him immediately. He kept his hold on the coal though. He bruises the flame down into the mouth of the pipe, and draws, draws, draws, in a manner that soon smoke was rising blue and glorious in wreaths above his head.

Now was he perfectly happy. All the people sat looking at the sea-weed rocking right before them, while it was coming in fast. Donal was smoking his pipe, and nobody interfering with him. But it was not long though till his pipe grew sulky; he pulled it, of course, as best he could, but it would not be worth your while to look at the little dying fume that was coming out of it. He then put a long neck on himself, the lower lip all but adhered to his upper lip through the strain of pulling, but his work was to no purpose.

"Let someone get a 'cleaner' for me—for God's sake, let him!" says he, and he applied himself more earnestly to pulling, but instead of taking the dirt out of the hole of the pipe, he was only fastening it in it—unwittingly, of course. At last, when he found success separate from his labour, and that he was failing, though energetically he set about it, he took the *diuid* out of his mouth, and called furiously to somebody to fetch him a 'cleaner.' Three or four boys went to a field that was full of *trahneens*, but it was a good distance from him. He remained behind waiting till they should come back, now putting the pipe in his mouth, again taking it out, and again thrusting his little finger into it to ascertain whether

the feeling of heat had left it. When at length he could bear this waiting no longer, he himself jumped in over a fence, he commences searching hither and thither, and his eyes blazing through madness for finding, if possible. Luck was his in a little while. He got a pretty thick *brob* and shoved it quickly into the tube of the pipe. He then tried to pull it back, but the *brob* remained as it was, and would not move from its place. He tried again, but it was the very same as before. In the end of the pulling, the *trahnen* meanly broke on him inside in the tube of the pipe. He jumped out over the fence blazing mad; he could not keep his passion in check, and he threw the *diuid* as far as he could cast it into the great sea. There was not a tittle out of anybody for fear of a quarrel, for they all knew Donal full well, and what manner of man he was, when he would happen to be ill at ease within himself.

### ΝΟΤΑΙΘΕ.

<sup>1</sup> go hairinnead: go rir-fergac. <sup>2</sup> buillac = brollac. <sup>3</sup> planairce: flearg. <sup>4</sup> heitnuagao: bnead-nuagao. <sup>5</sup> uisao = uisao = ol = caiteamh; (5a) rgrugac: muineal pava. <sup>6</sup> uic: veacraet. <sup>7</sup> peiteoir: brob, tridinn no don no eile peitigeat qd pioa beiseao aorannac. <sup>8</sup> ouluige: saingne oueacraige. <sup>9</sup> uisao: pioa gearr-cora. <sup>10</sup> go ruig = oo ruig = go uci. <sup>11</sup> rceann = rineao = tamall. <sup>12</sup> ear n-air = ar air. <sup>13</sup> moail = moebail = moeugao. <sup>14</sup> peiteamantat: nuair oo euao ruil ear p. = nuair nac beupaoa rigeaoa a tuille. <sup>15</sup> ragaite: ionann ragaite annro 7 fuinneamh no fuaoar; oo bi p. air eun gnota. <sup>16</sup> brob: gior reang reangta ve tuige no u'fear. <sup>17</sup> lunpacab: ionao ruioe no bunait. <sup>18</sup> meam: gior no corpuagao.

### ΠΑΡΟΥΣ Ο ΛΑΟΓΑΙΡΕ.

## DOMNALL UA LAOGAIRE AGUS NA MNÁ SÍOE.

(Ar Leanamun.)

Ní túirge oo bí rin ar a beul náir i rseao an gárlac amac, agus ir ionganac náir euao an bean boet i luige. Tor-nuig rí péin ag rseaoaigil ann-pain, agus veipum-re leat-ra go raib ceól ar feao tamall ioir i péin agus an gárlac.

"A Domnall," aubairt rí, "cao atá ann-pain agat? O, bó, bó! cao éanpao mé i n-aon cori leat? Ir oóca go bfuil liopracán nó ceann ve na daoimib maite ann-pain agat. Tós amac é agus ná bain leir níor mó. Tós amac é agus leig uait é, nó ní beró aon iat oir go bpiat. Tá mo éioirde bpiarte agat, mar ní' rplanc céille i o' ceann."

"Éir liom, a mátaim," ar Domnall, "tá leanab ann-ro agam, agus ir oóig liom go bfuil ruac agur ociair ar an gceatúirín boet. Éiuig ruar anoir agur tabair muo le n-ite óo, agus ná bí am' boópaó i staob na noaoine maite."

"Leanab arú! bfuil tú ar meirge nó iméigte ar oo céill? A Óia na ngráir! cao atá ari anoc? Leanab an n-eao! 'oul i n-aoir oul i n-olcar' mar a veir na rean-focail. Arí ol tú aon muo anoc a Domnall?"

"Deamhan bpaon, maireao, aet olpao mé cnagairie anoir láirreac, mar teartuigeann ré uaim, tarí éir na hoioce ro go háirte. Aet coriuaig leat anoir, agus tós an leanab uaim."

Aet níor éireo rí gurib é an leanab oo bí aige, agus oo éait ré leat-uair ag blaon ar agur ag plámár léite, ruil oo coriuaig rí ar an leabain, oo bí an eagla com móir rin uirre ioim na daoimib maite. Aet rá éireao ríarí eall oo táimig rí anuar, agus nuair o'féac ré ar an leanab, o'iom-puig rí ar Domnall. "A bteamnaig bpaac! cia an éall ar eug tú an leanab ro ó n-a mátaim anoc? Ir móir an náir veit é. Ní' aon muo tabairt tuioblóve uuit-re aet ag cur na gcomairan tui n-a céile; aet tiupaoa ré taob ríarí oíot am icint, aueipum leat."

Tuairt Domnall léite ann-pain náir eug ré an leanab ó n-a mátaim, agus o'innir ré an rgeul oi ó túr go veireao, agus ruil a raib ré cuioenuigte, oo bí rí ag tabairt buieacair oo Óia go raib Domnall amuig an oioce rin; aet ran am céaoa, ní raib rí io-járta i n-a haigneo i staob na mban ríoe, agus éaireao rí ruil amac ar an bfuinneois anoir agur ariat, ag feucaint raib ríao ag teact rá éin an leanab ariat.

Oo eug an bean aorao veoc oo'n leanab, agus oo euao ré a coolaó ariat. O'ól Domnall an cnagairie oo leag re amac oo péin, agus oo raol ré ann-pain go raagao



a mácairi a cóulaó; áct ní leisreao an eagla ói é rin vo óéanaó, agus b'éigin vo 'Domnall fuidhe ar an teallac sup bhuir an lá ar maroin. as óéanaó curveactan léite. Ann-rain vo tós rí an leanab ó'n rgiat i n-a maib ré 'n-a cóulaó agus vo óuair rí ríor 'ran treompia cum i péin vo fíneao ar an leabain, mar níor óuair rí neul ar feao na horóce; áct ful v'iméig rí, vubairt 'Domnall léite, "Éirt liom anoir, má leigeann tú oir go bfuil an leanab rin ann-ro, nó má óeineann tú triác air le haon-óuine go vubhria mipe ceao vuit, ní beir tú mo-buóeac óiot péin. Ná corriag ar ro, agus tabair airie maic vo'n leanab, agus má óuieann don-óuine ceirt oir, nó má iapiann don-óuine cia an óiall nac bfuil tú as an cóiam, abair leo go bfuil rlaóan, nó rgoilteac oir, no iuso icint mar rin; áct ar vo faozal coimeao an leanab." Vo lafair ré go han-meilteac agus vo óeall rí vo ná leigreao rí uirre don iuso i óaóib an leanaib, mar vo bí 'fíor aic go maic cia an róir é 'nuair vo beirteao ré ar buile.

(Le beir ar leanaim.)

#### TRANSLATION—(CONTINUED).

No sooner was this out of his mouth, than the child screamed out; and it is a wonder that the poor woman did not go into weakness (*i.e.* faint), she was so frightened. She herself began to scream then, and I tell you that there was music for a while between herself and the child.

"Daniel," said she, "what have you there? O, vo, vo, what shall I do at all with you? I suppose you have a *tioprachán* or one of the 'good people' there. Take him out and don't touch him any more. Take him out and let him from you or there never will be any luck on you. My heart is broken with you, for there is not a spark of sense in your head."

"Listen to me, mother," says Daniel, "I have a child here, and I believe there is hunger and cold on the poor little creature. Rise up now and give him something to eat, and do not be deafening me about the 'good people.'"

"A child *aroo*! Are you drunk or gone out of your mind? O God of grace! what is on him to-night? A child is it! 'growing older, growing worse,' as the old words say. Did you drink anything to-night, Daniel?"

"Not a drop *wisha*, but I'll drink a naggin now presently, for it is wanting from me after this night surely. But hurry up now and take the child from me."

But she did not believe that it was the child he had, and he spent half-an-hour coaxing and soothing with her. before she stirred out of the bed, the fear was so great on

her before the 'good people.' But in the end she came down, and when she looked on the child, she turned on Daniel, "You thievish rogue! for what reason did you take this child from his mother to-night? It is a great shame for you. There is nothing giving you trouble but putting the neighbours in confusion; but it will come behind you some time, I tell you."

Daniel told her then that he did not take the child from his mother, and he told her the story from beginning to end, and before it was finished she was giving thanks to God that Daniel was abroad that night; but at the same time she was not too satisfied in her mind about the fairy women, and she used to throw an eye out on the window now and again, seeing were they coming again for the child.

The old woman gave a drink to the child, and he went to sleep again. Daniel drank the naggin he laid out for himself, and he thought then that his mother would go to sleep, but the fear would not let her do that, and Daniel had to sit on the hearth till the day broke in the morning making company with her. Then she (the mother) took the child from the scuttle in which he was asleep, and she went down in the room to stretch herself on the bed, for she did not sleep a wink during the night; but before she went Daniel said to her: "Listen to me now; if you let on that that child is here, or if you make any talk about him with any person till I give you leave, you will not be too thankful to yourself. Do not stir out of this, and give good care to the child, and if any person puts a question on you, or if any person asks why you are not at the wake, say to them that there is a cold or rheumatism on you, or something like that; but on your life take care of the child." He spoke very fiercely, and she promised him that she would not let on anything about the child, for she knew well what kind he was when he would be mad.

(To be continued).

#### NOTES.

na bí am' doópaó, "Don't be bothering me."

ónaóipe, a naggin; also a measure of land.

go háipite, certainly, without doubt, at any rate.

plámár, in O'Donovan's Supplement to O'Reilly the meaning given is "cajolery" or "diplomacy;" as plámár, "humbugging." In W. Clare plámárvó is applied to a sweet-spoken, insinuating person—one who has an axe to grind.

Triuparó ré taob fíar óiot, it will come behind you, *i.e.*, the punishment for your misdeeds will come unexpectedly on you.

ní leigreao an eagla ói, the fear would not let her—she was too much afraid. In like manner, rí leigeann an náipe óom, I am ashamed to; ní leigeann a mipeac óó, he dare not, &c.

Sgiat, a wickerwork scuttle. It seems to have taken the place of a cradle in the story.

neul, a "wink" of sleep; ní'le neul oim. Seldom used for cloud (rhamal).

Slaóan, a cold; properly, rlaóan.

Tomár O'h-aoóá.

RICHARD BARRETT, THE BARD OF MAYO.

#### I.

The amusing poem given below is one of many of the same character composed by Barrett. As it may be succeeded by a few others of his making, a short account of the poet will not, perhaps, be without interest.

Richard Barrett was a native of Leam, seven miles from Belmullet. He was born early in the last century, and died, aged about 80, on the 8th of December, 1819. He was buried at Holy Cross cemetery, where up to the present no stone marks his grave. His literary remains fared even worse than his bodily remains, all his papers having been burned after his death by his wife, who set no value on them. The collection of his poems now being made is from oral tradition.

The house in which Barrett lived and taught was situated at Carn, in the north-east angle formed by the junction of the Blacksod and Carn Hill roads. It was standing as late as 1865, but hardly a trace of it now remains.

In personal appearance, Barrett was of medium height and build, and of fair complexion.

Knight, in his history of "Erris in the Irish Highlands," says of Barrett, that "he was a man of real genius, though entirely unknown to the world. And his productions in verse and song are only now recollected by his countrymen in their convivial moments. He lived in Erris, and died about sixteen or eighteen years ago. This was Dick Barrett, the poet; a more original, delightful, feeling composer in his native language to all the grand and soul-stirring airs of Carolan, never delighted a native Irishman. Sweet, correct, mellifluous in his language and verse, his songs were listened to and sung by everyone who understood the beauties of their native language with the pleasurable feeling that a remnant of the bards of old had yet survived in Ireland. He showed me some unfinished verses. They were excellent, and I begged of him to copy them and to send them to me, but his modesty would not allow him. Though I am sure he had more compositions than he ever showed to anyone, he so dreaded the eye of criticism, that, I fear, they died with him; and to this day there has been no collection made of his beautiful Irish songs. He was of the humbler class, got some education, and became a schoolmaster. His genius soon recommended him to the gentry of Erris, with whom he associated on the most friendly terms, and no society was considered complete in Erris without Dick Barrett's presence."

Trotter, secretary to Fox, in his "Walks through Ireland," mentions having met Barrett at Carn House. Barrett, on this occasion, recited and sang several of his compositions, with which Trotter was immensely pleased. *Hardin* O'Flaherty, in his "West Connaught," gives one of Barrett's most popular songs, *Cógan Cóir*. Of this I shall have something more to say later on.

### TARRAINST NA MONA.

Tá mo éuro móna ghróisúghe ar an bpuirteá  
i n-a rumaóán móir, gan fóo ar bié fliúé oí;  
Tá mo éoróde rtróicéte le móir-obair a' corpar  
ag muinntir an bdeáir o'da sógáó 'r o'da loigáó.

Tabair rgeul uaim go bárrfaib éug mo éairuib Síil  
gConaill,

Chum Steapáin 'r éum Dáibí, óa páirteóde, 'r a  
mbunáó,

Go bpuil mé 'mo éráó a' gac lá uil i nnoonáct;  
Mar (=muna) otugáó ríao oim tárréáil, beir an  
cár go ro-óona.

Aépuig do éúrra a' rtiuir go Muig-Ratáin;  
Aépuir go múinte 'r go h-úinhal do Jack Tallot,  
Chom maíe 'r o'da mbuó pún é, ('r nár éú é len 'aépuir?)  
Go otáinig an púca, 'r gur múin ar an mbarrac.

Téir go Seágan ó Raigillig, fear oilear na cneap-  
taé';

ná veapmáó an caoiréac; tabair na milte ceuo  
beannaéct,

Oá mbeir 'fiop aige an éaoi bpuil mo óaoine i  
gcapall,

áct éuipreáó ré aníop éugam tpi cuingir capall.

b'neutáig a' búpcaig, ni'l páé óam 'gá rppreáóó,  
gan ionnta go léir áct rlióct gaoil agur ceangail;  
nár b'faoáóam raogail oam 'r nár pléirpúóá 'n  
t-athapc

a bpeiceál i n-éimféact, iao péin 'ra gcuio capall.

Téir go úimear úcteo(!) 'r an rppéir-féar Tom Tallot  
loig na féile ioir gaoáil agur gailaib,  
aépuir oóib an meuo rin go n'gaoéilg maíe blaíra  
S ni féiruir go léigpúó ríao . . . . .

\* \* \* \* \*

Go bpuil mé tinn tpiéte-lag 'r na meupa oá gcapall,  
'S ni líonfáó ríao an leup no go otéigfear an  
barrac.

Téir éum páorpuig úi gháéain go rára 'r go rapa,  
mo láin in oo láin go bpuigpúio rpreáóairc,  
péirne bpeáó páirpúóó bláémar 'gur rraáar,  
agur gcaprán teann láiruir gan ríáct ar bié ná ríao  
ann.

Téir éum Donnáó' Cáéaig 'r éum a b'rácar maíe  
toigéa,  
an oá éigearna bpeáó, 'r an ríáo-fear mac mupá';  
ir ionganacá 'r naé áiróéil gan an náóuir 'gá  
gcapránc,  
a' b'fearr leó mé báiróte ná i gceart-lár bhaile an  
pórtáig.

a Othóinnáil na páirce, ni'l páé agam oo rppreáóó,  
gur cpíona 'r gur cpáibéighe éú ná bráéairi 'r ná  
ragairc;  
Chuir tú Antoine 'r rleáóán 'gam 'gur mártam a'  
ríaróó  
ar ainpúú 'r ar pháóraig tá 'cpuinnuigáó na  
gcapall.

"Tommy," cpíoré na féile, ceann-réiróicg amuirg, a' r  
i mbaile!

búó maíe oo teangá beupla a' léigpéá-ro láirion;  
bhí uilár bpeáó réiró ann, agur huppa-ceupra(?) 'ran  
oapap,

bhí teime a' leup (?) ar gan ríuib (?) ar bié toiré ann.

ni'l fiop ag aon fear mo gaoil-ra le Carson;  
oá noeupfáó ríao m'éirceáct, beir an rgeul uile aca;  
oá mbeir 'fiop a' am gur bpeug é, ni óeupfáinn oóib  
a aépuir,  
áct o'fáófáinn go h-eug é ag béic an máopa-alla.

Réir mar rgríob Camden ar meampam mar éraicinn,  
bhí an t-octhaó (uapa?) Rí hannahaí i gcríon  
Shacran;

Shluair "Magao Gallua" le Strongbow ar bheatain.  
a' buó hé 'ran am rin ar gceann-roic 'r ar n-atair.

phór ré Jane Langston, ó buó an-vear an bean í,  
munab breug oo rgríob Camden.—oe muinntir  
mullaig-gharóidg (?) í;

\* \* \* \* \*

ná veapmao ar nóir ar bit an t-óig-ferar úo beap-  
laró

ó gáicín, an mhór-fuil, na gcóirte 'r na n-eáirao;  
ar feao tíne póola tá a mhór-élu 'r a éarfar  
le múnas, le tógáil, le tógáil-lact, le cneapact.

Téir cum na Seóigis tá 'nna gcomnuiré ar an  
glaoac

brapre ve'n mhór-fuil. 'ré córuagao na bacaisg (?);  
nópa an bean mhóamail agur Paddy an "monarch,"—  
'nuair naó bfuil pól agaim go bfuil óraim  
peapar!

Téir cum hannahaí anonn go beul-mhuileo

ná veapmao Andy, 'ré annact gac uime.

If you get a good answer, be thankful and civil;

má téiréann ré i rancailact, God bless the black  
civil!

Andy, a éroiré, éirig, agur péiricig na capall,  
go téiré cupa leó Dia-ceuroaine cum an "barraic";  
má' ríor an rgeul, 'r má' breug é ir maie óuit,  
má éalltear Dick b'neuo, cia éunpar oo éasarg?

Cúig capla veug agur ceuo oo bi tarpaingte;  
bi rin breáig-leigeal ann a léinteacab a' fheartal;  
veicneabap 'r dá' breug bi péigteac na beacab  
a' béró cuimne go h-eug ar "Ohaoroain na  
gcapall."

Tá mo éruac veunta ar euan an baile;  
tá cúig coirceim veug agur ceuo troisg ar fao innti,  
cuireao tnué ar an Major, dá meuo a cuio fearaib,  
agur b'féirio go mberbeao ré níor péigicig faoi 'n  
veacmairó.

J. KARNEY.

### FIÚ FOLLOWED BY THE GENITIVE.

There is an Irish construction which must be somewhat  
puzzling to students, to which I desire to call attention.  
It was once a source of considerable bewilderment to my-  
self, I must say; and only when I had become accus-  
tomed to meeting it in books and in Irish conversation  
did I come to properly understand its meaning. The  
curious thing about it is that it seems to defy grammatical  
analysis, and that Irish grammarians, in writing about  
yntax, seem to have paid no attention to it whatever.

The construction to which I refer is that of *fiú* when  
followed by a noun in the genitive case, preceded either  
by the article or by the possessive pronoun. My object  
is not to theorize upon this construction, but solely to  
illustrate it by examples drawn from various sources, and  
noted for my own instruction.

I. In the well-known song, "Caoineao Cille Cair,"  
these verses occur—

ní éluim fuaim laéan nó géi ann,  
nó fuolaig ag veanao aeróir coir cuaim,  
nó fiú na r-beac ann cum faoéar  
Thabarrao míl agur céir oo'n t-rluasg.

The translation is—"I hear not the noise of duck or  
goose there, nor eagles enjoying themselves beside the  
lake, nor *even the bees* there for working, which would  
give honey and wax to the multitude." [Cuan means  
strictly a *harbour*, but as Kilcash is inland, it is evident  
that what the poet had in his mind was a pond or arti-  
ficial lake in the grounds of Kilcash mansion.]

II. In Challoner's "Think well On't" the following  
passage occurs—"Good God! what will become of us,  
if *even those* who have done miracles in Thy name, shall  
nevertheless, be excluded from Thine eternal kingdom!"  
Thus does Eugene O'Cavanagh translate—"A Ohé  
maie! ceuo veunparaoir linne má óuileagídear oo  
riúeac ríorruige ar fiú na muinntire ro noó oo  
rinneao miorbuleaoa do' ainm!"

III. In a poem by Father William English—hitherto  
unpublished, I think—entitled, "an t-éar uilliam  
inglis ag caoineao a bhrós oo goiréao uairó," the  
following verse occurs—

"San fiú an rpháir, gé táir, am' póca."

The translation is—"Without *even brass* (that is *coppers*  
or *copper-money*), though ordinary, in my pocket."

IV. In a satire written on an apostate friar, named  
Seán Dall O Súillobáin, and entitled "Arling bhaot-  
laig uí Sheacnura," the subject of the satire is pilloried  
as follows:—

"an bpháir Seán 'na rpháill gan aon poris,  
Chom' dall le púca, gan fiú na léine  
bán', mar éleacac ag teagarg a éneuoac."

These verses may be rendered—"Friar John, a rake  
without sight, as blind as a *poke*, without *even a white*  
*shirt*, teaching his flocks as usual."

V. In the Irish Bible we find the following—"Oo  
rinneao go fiú an oiréao rin uppa an éonnapa ir  
feapir o'lorá" (Heb. vii. 22). This may be literally  
translated—"Even to that extent has Jesus been made a  
surety of the better testament." The Greek is as follows—  
"Κατά τοσούτον κρείττονος διαθήκης γέγονεν ἔγγυος  
Ἰησοῦς." The Vulgate—"In tantum melioris testamenti  
sponsor factus est Jesus." The Douay version—"By so  
much is Jesus made a surety of a better testament." The  
authorized version—"By so much was Jesus made a  
surety of a better testament." The Revised version—  
"By so much also hath Jesus become the surety of a  
better covenant."

VI. Donnchadh Ruadh once sent a verified letter to a  
priest, requesting him to announce to his people—gan  
voáir oo' ppháiléirioir, as he put it—that he was about  
to set up a school in his locality. In it he said—

"Cúnuir ceannuigíe a' lairean go rípbinn buan,  
fiú ar oteangán ir feanacur ríorruiré fuairc  
Súo a éaburo, 'r an teagarg ceap Cphoroagíe  
uaim."

These verses may be thus construed literally—"Mercan-



tile reckoning (Arithmetic), and lasting, truly melodious Latin; *even our [own] language*, and everlasting, pleasant history—these [are the things] that they will get from me, and correct Christian Doctrine.”

VII. A schoolmaster once said of a pupil—“*Súo é éúgaib é, ašur gan piú an batar aige.*” In English—“There he is for you, and he has not *even a stick*” (*lit.*, and he not having even a stick).

VIII. In the opening article in the first number of the *Gaelic Journal*, Mr. Fleming wrote—“*An mhuir atáir longa gan piú an tpeoil aš imteáct in ašair na tuile ašur na gaoite.*” Of which the translation is—“On sea ships, without *even a sail*, are going against the tide and the wind.”

I hope what I have written may be useful to readers of the *Gaelic Journal*.

micéal páoruis ó hiceada, C.C.

## PROVERBS AND POPULAR SAYINGS.

From Mr. DANIEL M'CABE, Banteer, Cork.)

78. Ní 'l luib na leigear i n-ašair an báir.

There is neither herb nor physic against death.

79. Ní jun' mé lámh láirir ar don fear muam, aš do deunfaim i iadaš do'n bpašairir.

I never acted with a high hand to any man, but I would deal a closed hand to the spy.

80. Nuair ptašann an riolašoir, ptašann an fúirre, 7 'nuair ptašann an riobairre, ptašann an porre.

When the sower stops, the harrow stops, and when the piper stops, the tune stops.

81. 'Nuair lašuirgeann an lámh, lašuirgeann an špáš.

When the hand weakens, love weakens.

82. Áro-miošáct Dé, šan ouaš ní oual šo bpašairi.

God's high kingdom, without difficulty, it is not likely to be attained.

83. 'Šiaš na reošairre i šcluarra na muc iad.

They are pearls in swine's ears.

84. Šlipeoga do'n tšail deušna iad.

They are chips of the same beam.

85. 'Sé teašct an tšeašail é, teašct paša mall.

It is the coming of the rye, a long late coming.

86. 'Sé rriušgaš na cailliše, mar i r áil léi féin.

It is the old women's order, as it pleases herself.

(From “*Mac n.*,” Galway.)

1. Ní haipušeari foršad na toime šo mbionn ri imtišče.

The shelter of the bush is not noticed till it is gone.

2. An té naš šcleašctann an marušgeašct ōearmašann ré na rpuiri.

He who is not used to riding forgets the spurs.

3. Ir marš an bášoiri an fear bior ar an talam.

The man on the land is a good boatman.

4. Beata do ōuine a šoil, ōá ōšéršeaš ré (šo) ōšolaš 'n-a šrioršad.

A man's will is his sustenance, should he go to bed fasting.

5. Ní šigeann olc i šširi naš fearriŋe ōuine éigim.

No evil comes ashore but somebody is the better of it.

6. An té caillear a cšir, cailleann ré é.

He who loses his share, loses it.

7. An puš ir šoirre ōo'n čriorš, ir é ir šoirre ōo'n beul.

What is nearest the heart is nearest the mouth.

8. Ššeann cat ciun féin im.

Even a quiet cat eats butter.

9. Ní lia širi 'ná šnár.

There are not more lands than customs.

10. Ní liašar širi ná šnár.

Neither land nor custom grow old.

(From Tuam.)

11. Ir fearri leo ruamšnear ar šop 'ná buaš ar čnoc.

They prefer peace on a wisp of straw to victory on a hillside.

(From n. b., Mayo.)

12. A beggar described the fare of a certain house as :—

'Rán mói leathan ar beagán taoir  
Mug mói fada 7 bainne fada fíor.  
A great broad cake of little dough,  
A great deep mug and milk far down.

13. Tá mo fáil agam anocht 7 tá Dia go maí le haíde an lá (lae) amáia.  
I have enough to-night, and God is good for to-morrow (said when there is just enough at table).

14. Instead of Dia linn, when an infant sneezes, I have noticed that they say baíreá leat. They use a word in a rather contemptuous way for bathers, pámuiríe or pámuíe fairsige (pámuiríe about Galway).

(From Mr. N. O'LEARY, Kilmallock, Co. Limerick.)

15. Ní beir ar meirge ir leirge liom  
Aé leirge meirge o'feircint ann.  
It is not that I am reluctant to be drunk,  
But reluctance that drunkenness should be seen.

16. Teine Cill' Moceallós, fós 7 leat-fós.  
The Kilmallock fire, a sod (of turf) and a half-sod.

17. Ní hí an aingeir aé an tapcuirne leanann í.  
It is not poverty but the contempt that follows it.

(From Fionán O Loingris, Kilmakerin, Cahirciveen.)

18. Do ríuob fíle éigin an ceatmaísa ro fíor ar ceiríe maísaib doibne i n-aice Cille Áine :—

Ir doibinn leamain maísa ceoá,  
Ir doibinn feoráin loá léin,  
Ir doibinn faíte Dúnaló,  
Ir doibinn ácaó dá eo le gréin.

19. Moláó níláine ní Dúib ar gléann  
Cáptais le fearí do bí dá ceannac  
nó dá éogáil ar éirí uaite :—

Tá coir ábann fíor ann 7 coir ábann fuar ann,

Tá poitíne an lae fuairí ann 7 fionn-fuairí an lae ée.

20. So tuairgáil an fíor ar an ngleann ceoíne, tar éir a feircint do—

Tá baíreá 'n-a láir 7 bá i n-a bun,  
A éil ían ngréin 7 a ágaíó ían tíoc.

(From Domnall O Súilliobán, Clarrigae.)

21. Ar m'éirge amac ar maísa, do buail an bean fuar liom, énnoc (= do énnac, I saw) an gearr-fíarí oib ar an noíuá, 7 éuala (I heard) an éuac am' éil, 7 ann íon o'aitneap féin ná héiríeá an bliaíon íon liom (signs of ill-luck with the superstitious).

On going out in the morning, I met the red woman, I saw the black hare on the dew, and I heard the cuckoo behind me, and I knew then that that year would not succeed with me.

22. Airpeann Dé ná tréig le faillige,  
Aíur oéiríe le veag-éiríe veap-nuig (= veun),  
Maí maíreó Mac Dé go léirí do peacairíe,  
Tar éirí na haíreíge éáiní.

(Fragment of a beautiful hymn popular with the peasantry.)

God's Mass forsake not through negligence,  
And alms-deeds with good heart do,  
As the Son of God will wholly forgive your sins

After the penitence that has come (from you).

23. An té na bíonn a leap ar maísa  
íomíe, ní bíonn fé tréáíne.

Whose bettering is not before him at morning, it is not at evening.

24. Le heagla beir boét, bí comairíeá.  
For fear of being poor, be settled.

25. Another version of íann na gearr-  
ngraí : (See Journal, Nos. 37, 38.)

Saot anéar, bíonn sí tair, 7 cuipeann  
 naé ar fíolcraib,  
 Saot aocuair, bíonn sí ruar, 7 cuipeann  
 sí ruaé ar éaomib,  
 Saot aníar, bíonn sí tian, 7 cuipeann  
 sí iarf i líoncraib,  
 Saot anoir, bíonn sí túb, 7 cuipeann  
 sí ríoc 'ran oíóce.

### A RECENT DISCOVERY.

THE GAELIC JOURNAL! A periodical exclusively devoted to the cultivation of the Irish Language! That surely must be published in America, or in Scotland, or in France, or perhaps even in Germany. Surely never in Ireland! I rub my eyes and look again. Why, yes, absolutely in Dublin! And what is more, actually conducted in the most approved fashion of modern journalism (barring illustrations, which, however, will probably be supplied if and where needed), and supported by Irishmen of all classes and all creeds.

You may well ask, Mr. Editor, where I have been all this time that I had not heard of your enterprise before. Well, it is true I have been for many years resident in England, but I have never severed my connection with the land of my birth, and I have always felt the liveliest interest in our venerable tongue. When a school-boy at Santry I had, with very slight knowledge of the grammar, begun an Irish Exercise Book for the use of my fellow-students on the model of Henry's "First Latin Book"! And although on my frequent visits to my native county (Cork), I always sought the society of those who knew anything of the old language, and made inquiries as to what was being done to arrest decay of the speech, or to facilitate the study of the ancient literature, the existence of the GAELIC JOURNAL was utterly unknown to me until about a month ago, when, after an absence of thirty-two years from Dublin, I passed through that city on my way to Cork. A visit to the noble edifice in Kildare-street made me acquainted with the fact that Ireland possesses a National Library; and I at once determined to examine its contents in the department possessing the chief interest for me. Of course, I received the most courteous treatment from the librarians—as much as if I had been a German professor—and was shown everything they had bearing on Keltic studies. The first thing that caught my eye was a considerable pile of papers in attractive green covers bearing the title: "THE GAELIC JOURNAL." My astonishment was great. An Irish journal, written for Irishmen by Irishmen in vernacular Irish, had been the dream of my youth and of my early manhood, but—"dhramas always go by contraries, my dear!" and as no reality corresponding to my vision had ever appeared, the dream itself had long ceased to haunt me. And now, here it was realized before my eyes!

But must I confess it? What harm can be done by complete sincerity in this matter? The feelings I experienced are, no doubt those of a considerable number of Irishmen in a first glance at the cover of your journal. Well, then, I must confess that old prejudices were too strong for me, when I saw that the Editor was a R. C. clergyman, and that all communications had to be addressed to Maynooth College, an institution associated in my mind rather with theological and sacerdotal training than with philological studies *an und für sich*.

Is it to be wondered at, then, that I turned aside from the G. J., and addressed myself to the *Revue Celtique* and to the works of Windisch and Ebel? But I had an uneasy feeling that I might, perhaps, be doing my own countrymen a wrong, and that, after all, a man may be a priest and yet a philologist without *arrière-pensée*. So, before leaving Dublin, I acquired, through the kindness of Mr. Patrick O'Brien, a few numbers of the Journal, determined to subject the production to a full and impartial examination. And the result? It is with the greatest pleasure that I confess that my instinctive hostility has been completely disarmed; that your Journal seems to me to be conducted in the best possible spirit and with conspicuous ability; that your correspondents, on the whole, are men of learning and culture, acquainted with the various stages and dialects of the language, exercised in the discussion of knotty philological problems, and thoroughly up to date. This I was scarcely prepared for, bearing in mind the wild conjectures of O'Reilly and Bourke. Not that I would in the least detract from the real merits of those assiduous and successful toilers in the great field. I believe that your collaborators are also fully imbued with the true spirit of research, and conscious of the great responsibility resting on them; ready to welcome truth from whatever quarter it may come, and to resign pre-conceived notions, however dearly cherished, when these are proved to be untenable. I fervently hope that this spirit will continue to animate every contributor, that the *wish* shall never engender *pseudo-facts*, and that every contribution, however slight, will be properly tested before it is admitted into your columns. With this wish, and with the earnest hope that the GAELIC JOURNAL may have a most honourable and successful career,

I subscribe myself,

Your well-wisher,

D. B. HURLEY.

Newcastle, Staffs.

### NOTES AND QUERIES.

We have received a number of most interesting communications for this department from all parts of the country—of the world, we might almost say. Many contributors, however, insist on subjecting us to needless labour, and our readers to needless delay, by neglecting the most obvious requirements. Three points require special attention. (1) Matter of this kind should be written as concisely as possible, all unnecessary verbiage being pruned away. We sometimes receive material for ten lines expanded into an essay which would take up a column. (2) All matter for or dealing with these notes should be written on separate slips and signed, not interpolated in a letter about other business, as is very often done. (3) If possible, phrases from actual observation should always be given in illustration of the use of rare or obscure words and idioms.

(50) Corr. (See N. and Q. 42, 49). Mar a chleachdar am focal seo agus a cho-bhrathran anns a Ghaidhlig albhinnach:—Is leor sin, that is enough. Tha cus ann, there is too much. Corr 's fheadh, more than twenty. Cha 'n ól mi deur tui leadh, I'll not drink a drop more. Cha 'n ól mi ni's mo, no more will I. Feumaidh mi a dha uiread, I require twice as much. Cha b' uilear uibhir eile, as much again would not be too much. Iomadh oran, many a song. Na h-iomadaidh orain, so many songs. Liuthad fleasgach, such a number of youths.

GALL-GHAIDHEAL



[Let us hope for many such contributions as the foregoing from our Scotch friends. "Cus" seems strange. "Uilear" seems to represent Irish *fuilár*, formerly *fuairil*, *fuairil*, *epáil*, excess, too much. The original meaning of the phrase *ní fuilár oir*, "you must or ought," was "it is not too much for you (to do)." Compare the equivalent phrase, *ní mór oir*. "Iomadh" is the Irish *iomá*. *Iomá* is common in Ulster; in Connaught, *iomá* is often corrupted to *ioná*. "Liuthad" seems to represent our *liath*. "Fleasgach," a youth, is not, I think, used in Irish. It is, no doubt, from *pleasg*, a wand.]

(51) *Litir*, Oct., Note 45: Rev. M. P. Hickey's etymology of this word (=Greek *λίτος* or *λείωσις*) is untenable. (1) There is no other instance of a loan-word direct from Greek. (2) The word is still remembered by many old shanachies in West Cork and Kerry in the sense of "lily." (3) It evidently refers to colour (whiteness) not to smoothness, being constantly contrasted with other objects of a red colour. *Lile* is used in exactly the same way:

'n-a raib an lile ag rúgnadh éirí luirne lonnraib,  
mar ríáil na gcaor.

Go gan Ruadh ua Súillliobáin.

A ghuas mar rór ag oiréleas,  
ir buan 'n-a gcomharra an lile.

Toirbealbac ua Cearballáin.

The contrast of white and red in describing complexions, especially of women, is a commonplace in Irish literature.

I suggest the following etymology: *Litir* = *lits* (supposed Norman form, like *fitz* = *filz*, son = old French, *lils*, now *lis*, from low Latin *lilium* for *lilium*). Another Irish form *lil* is found, probably from modern French, *lis*, a lily.

bhí ríáil na gcaor ag lapaó  
éirí báine an lile 'n-a leacain.

Go gan Ruadh ua Súillliobáin.

J. H. LLOYD.

(52) *Litir*: I remember hearing in a dialogue between a spirit and a woman who used to stay up spinning at night the following:

Spirit: *Teirig a éorlaó, a éatlin éirionna.*

Woman: *Pan go fóill, a gíolla mo litir.*

David O'Callaghan, Oatquater N.S.,

Aran, Galway.

*Litir* is very commonly used here to express fairness or whiteness. An old man told me it meant the lettuce plant, the head of which, when full grown, is whiter than the white of cabbage.—D. O'Sullivan, Ballyhearney N.S., Valentia Island, Kerry.

In this part of Cork county, *éirí géal* le *litir* is a very common expression. *Litir* is understood to be a plant, and is identified by some with the lily.—D. J. Galvin, Glashakinleen N.S., Newmarket.

(53) *Litir*: I could give many instances in which this word occurs, and in every instance it means a lustre on the countenance of a beautiful maiden. *Cearpaire* (Oct., p. 111) in the Counties of Mayo and Galway, means butter spread thickly on a piece of bread: *ceun ceirig* 7 *cuirpeas cearpaire* maíe ar o' arán. *millín* is applied

in Connaught to a small pat of butter given by the housewife after churning as a recompense for doing odd jobs. I heard the following in Mayo: *nuair bí mé fa mbáile le mo máear, o'fagáinn ruíoin, purpeal, 7 millín. Suróin, a pudding of new milk and oatmeal. Purpeal, a "cast" of roasted potatoes. Here is an expression I heard at the foot of Slabh an tairann, Co. Leitrim: bheupparó mé éirí ruíoin, míl, 7 bainne caorac, cuirpeas litir ar o' ghnúr.—An Oilleasá.*

(54) Oct. p. 110, *tonacá* means literally "washing" a corpse. *Garbhuas*, *recte garbuas*, storm. *Dubán* *alla* is chiefly used in Cork, but I have also heard *ruadhán alla*. P. 112, the expression *éirí géal* le *litir* is in common use in Muskerry. I suspect *litir* is a Gaelic adaptation of "lotus," and refers to the white water-lily, found here chiefly in small still lakes. It abounds in such lakelets close to Lough Allua, near Inchigeela. P. 112, *acraobair*: I have heard "assize" so rendered in Irish. Could the saying in question refer to trial at the assizes? P. 104, Prov. 17, *muallacán* is evidently for *muléán*, owl.—J. L.

(55) *Eac*, a horse, is frequently feminine in modern spoken Irish. See Sept., p. 85 (9), where *an muint* a *eac* should be *an muint* na *heac* (thus making *eac* of 3rd declension). Again, Oct., Proverbs, No. 34, *rúil* an *maigirtir* *beaufeag* an *eac*. In J. H. Molloy's Irish Grammar, p. 22, *eac* is given as of the 2nd declension, gen. *éice*, pl. nom. *eacá*. Of course *eac* is properly masculine of 1st decl., gen. *éic*, and the usages given above are corrupt. *Sgiat*, a shield, has undergone a like corruption in some modern texts; cp. Cath Ruis na Ríg, where it is masc. in the older and fem. in the later text.—J. McN.

(56) I have often heard the adverb *fall* in Inishmaan, Aran; *ga' fall*, go over there. It is formed on *éall*, *anall*, by analogy with *riap*, *tiap*, *amap*, &c. By the way, the correct spelling is *tiap*, *éoir*, *tuar*, *tiop*. The words are found so spelled in older writings, often without aspiration, never with *f* initial. Hence the Munster usage *leat* 'r *tiap* = *taob* *tiap*, &c. I have never met *fall* in any writing, but *pell*, Cath Ruis na Ríg, Glossarial Index, looks extremely like it. We had formerly *ponn*, answering to *anonn*, the third place in the triad being filled by *í* *fuí*, *í* *fuí*, or by *ponn* itself.—J. McN.

(57) I have been taken sharply to task for crediting Aran with the corruptions given in N. and Q., No. 39. Mr. Thomas Concannon, a native of Inishmaan, writes from the city of Mexico, and my friend, Mr. David O'Callaghan, from Aranmore, protesting against my statements. However, they are true. I do not suggest that the forms given are universal or even prevalent in Inishmaan, where the people speak splendid Irish and are not a-hamed of it. *Buarlaic* is possibly a better form, historically, than *bualtraic*: *buar* = *kine* (see *Uí* D. g. an *bháir*); *laic* a common suffix, as *teaglaic*, (*teg*, *O.I.* = *teac*), *teallaic* (*ten*-*laic*, fireplace), *bhol*-*laic* = *bponn*-*laic*, *múnlac*, *connlac*, *muillac* (*muin*); *oplaic* from *op*, *opóis*, formerly *opólaic*; the *u* in *buarlaic* may be euphonic.—J. McN.

## NEW PUBLICATIONS.

RELIGIÆ CELTICÆ: *Texts, Papers and Studies in Gaelic Literature and Philology*, left by the late Rev. Alexander Cameron, LL.D. Edited by Alexander MacBain, M.A., and Rev. John Kennedy. Vol. II. *Poetry, History and Philology*. Inverness: The Northern Counties Publishing Company, Limited.

This is one more of those numerous Gaelic publications which do honour to Scotland and put Ireland to shame. The book is turned out in first-class style. The value of the literary matter contained in it can hardly be set down. This matter consists of five sections; the Fernaig MS., the Book of Clanranald, the Turner MS., a collection of proverbs, and some original poetry by Dr. Cameron. The Fernaig MS. is a collection of religious and political poems, transcribed by Duncan Macrae in the years 1688-1693. The spelling is "phonetic," and the result is that even Scottish Gaelic scholars find great difficulty in interpreting the text. But the orthography suffices to prove, beyond all doubt, that the Scottish Gaelic of to-day is substantially the same as the Scottish Gaelic of over 200 years ago; cf. p. 7, Di reind ea Eva=do rinn e Eubha (oo rinne ré Eubha); va eaid=bha iad (oo bí ríad); p. 11, cha deid=cha dtéid (ní céir, ní céiréann); p. 16, ní skuir ea dhoomb=ní sguir e dhíom (ní rsguiríó ré díom); p. 29, hohir=thoir (ταίρι), &c. The poems are of great interest, and would have deserved to be held back until they could be published with a complete transliteration and notes.

The Book of Clanranald consists of two MSS., the Red Book and the Black Book. The Black Book, after an untraced existence of many years, was found by Skene, of all places, at a bookstall in Dublin. The Gaelic of this compilation is Irish Gaelic, the chief part being a history of the Macdonalds. Some poems connected with the Macdonald history, and some of a miscellaneous kind are also given from the Book of Clanranald. The poetry is often of a high order.

The Turner MS. belongs in the main to the middle of the last century. It has already been noted (September, p. 87) how at least one stanza of one of the poems it contains is preserved by oral tradition in the West of Ireland. The MS. is "of Argyllshire, or rather of Kintyre, origin." Here again the language is Irish Gaelic for the most part, somewhat changed by Highland scribes. The following are the first and last stanzas of one of the poems, "Caoi Mhic Uí Mhaoilchiaráin" (a surname common in West Connaught):—

Mac uí Mhaoilchiaráin mo ghrádh,  
Mo ghrianán é's mo choill chnó;  
Leabadh i n-úir gé aige atá,  
'S faide an lá dhúinn-ne ná dhó.

\* \* \* \* \*

Tig an samhradh's tig an sámh,  
Tig an ghrian ghoibhlánach gheal,  
Tig an bradáin as a bhruaich,  
Ach' as an uaigh ní thig mo mhac.

Of the poems, some are of the "Ossianic" type, some humorous, some devotional, some elegiac. Two versions of the tale of Deirdre, and a fine collection of Gaelic proverbs supplementing Nicholson's great work, complete the most valuable part of the volume. There follow a number of hymns and poems by Dr. Cameron, which are pleasant to read, but of no exceptional merit. Our Highland brothers have even a greater weakness than the Irish Gael for versification. The "Lectures and Addresses"

at the end are instructive, but a better knowledge of Irish Gaelic, surely an easy acquisition for a Highlander, would have made them more so.

*Ulster Journal of Archaeology. Journal of the Waterford and South-East of Ireland Archaeological Society.*

Irish Archaeology is a branch of national culture which, throughout by far the greater part of its scope, must be inseparably linked to the National language. Lovers of the Irish language will therefore regard with unmixed pleasure the rapid spread of archaeological studies in Ireland. No more substantial witnesses to the reality of this development could be asked for than the two journals before us. The *Ulster Journal of Archaeology*, now revived under such happy auspices, is a marvel of typography and illustration, and one more triumph to the credit of the great Irish firm—Marcus Ward and Co.—by whom it is brought out. The *Waterford Archaeological Journal* is also beautifully produced, and the illustrations are excellent. We are assured that in both publications the Irish language, as connected with Irish antiquities and history, will not be neglected. In connection with this subject, we have to express our regret that it should be open to an English literary weekly to censure Irish archaeologists for their ignorance of Irish. It is hard to see how the censure is to be warded off. None of our antiquaries or historical students have any valid excuse for not making at least a business acquaintance with Modern Irish, and, through it, with Middle Irish, which contains almost all the matter of historical and antiquarian interest in the language; and that matter in great part unpublished and unstudied. Fancy one making original researches in Greek archaeology without a knowledge of Greek, relying wholly on Latin writings for information. It would not be a loss, but a great saving, of time for some of our writers on Irish antiquities, if they were to learn as a basis some modern Irish, in which instruction is almost flung at people now-a-days; then to take their Windisch, and Dr. Atkinson's *Passions and Homilies*, or Father Hogan's *Battle of Rosnaree*, and with these to acquire a general knowledge of the Middle Irish accidence and idiom. They would thus be saved from most of the ludicrous blunders that meet the eye on page after page of archaeological papers, and from mistakes, too, that do not meet the eye—the result, as a rule, of relying on vicarious quack-scholarship, or on out-of-date publications. The old *Ulster Journal of Archaeology* drew on the foremost Celtic scholarship of its time. May the same be true of its successor, and of its successor's contemporaries!

Dr. Hyde's great lecture on "Irish Literature," before the Irish Literary Society, London, has been republished by the society in a sixpenny pamphlet, which may be had from them direct, or through any of the principal branches of the Gaelic League.

Mr. Thomas O'Flannaoile, the well-known Celtic scholar and lecturer in Irish to the London Irish Literary Society, is engaged, says the *Academy*, on a volume to be called, *For the Tongue of the Gael*. It will be a collection of essays, literary and philological, on Irish-Gaelic subjects. Several of them appeared originally in London and Dublin journals, and were highly spoken of; but most of them will be new. These will include a biographical and critical sketch of "Michael O'Clery, Chief



of the Four Masters." besides essays on "Mediæval Irish Tales," "Finn and the Solar Myth Theory," "Irish Surnames," "Irish Dictionaries," "Dialects of Irish," &c. The book will be brought out by a London firm, and may be expected early in December.

Father O'Growney's *Simple Lessons in Irish*, Part I., is having an unprecedented sale. Though not three months issued, the third thousand is already pretty well disposed of. This speaks well not only for the simplicity and excellent method of the book, but for the rapid spread of the study of Irish. The second part will soon be ready for publication, and we learn from many quarters that it is eagerly awaited.

#### GAELIC NOTES.

The Session of 1894-5 of the Irish Literary Society, London, was inaugurated on the 31st of October by a lecture, delivered by Dr. Douglas Hyde, on "The Last Three Centuries of Gaelic Literature." Lord Russell of Killowen, Lord Chief Justice of England, presided. Dr. Hyde's lecture was a masterly and original review of the state of Ireland's native language and literature during the last three centuries. His closing remarks ought to reach every Irishman. "Now the Gaelic race in Ireland is making its last stand for its native language. If something be not done, and done quickly, and done with a large momentum of national enthusiasm behind it, our noble, ancient, flexible, cultivated, musical speech, the speech of our fathers, and of our great men, and our scholars and martyrs, priests and patriots, must soon be as extinct as Cornish. The Gaels are now engaged upon the last effort that can ever be made to keep alive our language, with all its vast antique heritage of the accumulated wisdom of ages, doubling and trebling—as all who have any knowledge of the West well know—the mental range and capacity of the men who speak it. Let it be well understood that if this effort fail none other will be possible. We shall be driven to hear the awful words, 'Too late!' For if we neglect to preserve now for the Ireland of the future the most interesting and valuable portion of our race's heritage, generations yet to come shall curse our supineness. But I believe the old Irish race have yet enough of common sense, of patriotism, of firmness, to see to it that our half-million of Irish speakers shall never grow less, but shall continue to hand down for the delight of multitudes in a free and prosperous Ireland of the future, the speech and accents of a great and a historic past!"

A branch of the Gaelic League has been formed within the Irish Literary Society, London. Dr. Hyde, president of the League, has also been chosen president of this branch. Mr. Tomás O'Flannaoile, who has done so much for Irish in connexion with the Irish Literary Society, is vice-president. The honorary treasurer and secretary are respectively Mr. Patrick Ryan, M.D., and Mr. Francis Fahy. Meetings are held on alternate Thursdays, the December meetings being on the 13th and 27th.

The first branch of the Gaelic League, out-side of the large towns, has been established in the Beara district, West Cork, principally through the energy of Mr. Patrick O'Leary, National Teacher, Eyries, and of Mr. James Cogan, of the Central Branch, who specially visited the locality. Rev. Father Larkin, C.C., is president of the branch, and Mr. O'Leary is treasurer and secretary. The work has so far been attended with great success and enthusiasm, the people of the district being really devoted

to their mother-tongue. Another branch is promised for the same neighbourhood.

Mr. Patrick O'Brien has ready a new edition of St. Patrick's Prayer-Book, by Father Nolan. This edition has been brought out at the expense of the Rev. Euseby D. Cleaver. A thousand copies of the issue are to be distributed free among the National Schools, Christian Brothers' Schools and convents in Irish-speaking districts. Mr. O'Brien has also printed a limited issue of the book for ordinary circulation. He has now on hands a quantity of *Gaelic Journals* for April, June, and succeeding months.

Mr. James Craigie, of the Public Library, Brechin, and his brother, besides being thoroughly versed in the Gaelic of their native country, are earnest students of Irish Gaelic. One of these gentlemen, during a recent visit to Copenhagen, made a transcript of an Irish MS. in the Royal Library there, and kindly sent a long extract therefrom to Father O'Growney. He has also contributed an essay on the Irish "Bruidhean Tales" to a Scottish periodical. We may mention, in this connexion, that Scottish Gaelic is made a special study by a number of our Irish readers. Father O'Growney speaks the Scottish dialect fluently.

Before going to press, the sad news has just reached us of the death of Mr. Cleaver. While he hourly awaited death, he was still thinking and working for the old tongue. We can say no more now, but we hope to give next month some account of the life and work of this true friend of the Gaelic tongue.

The *Donegal Vindicator*, Ballyshannon, has started an Irish column, which we hope will be well supported by our readers.

#### THE CLEAVER PRIZES.

If any of the Teachers who should have received copies of the Irish Prayer-book from the late Mr. Cleaver have not yet received them, they should at once communicate with the printer, Mr. Patrick O'Brien.

#### THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

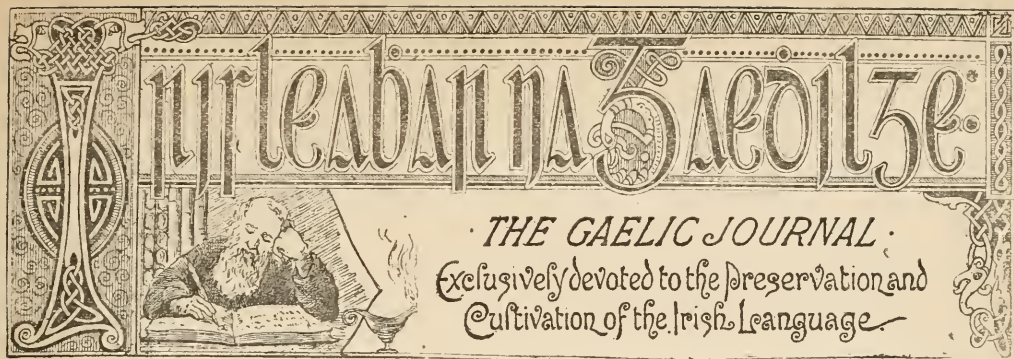
*MacTalla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing an Irish column—*Tuam News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, Inverness *Northern Chronicle*.

The *Donegal Vindicator*, Ballyshannon—weekly.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to the Manager, Dollard's, Printinghouse, Dublin, payable to Joseph Dollard. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for sale of the Journal invited.





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[No. 58 OF THE NEW SERIES.]

### TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

### bás euseb o. mnc cliabair.

Dubhras beagán in an irisleabar véreanac marí geall ar bár an tuine uapail oimhionis Euseb O. Mac Cliabair, aet ní leigeaó ári mbhíon uúinn móran do ráó; óir ní raib 1 n-Éirinn, ná in an domhan uile, aon trát le trí céas bliadán, fear 17 fear 100 inne a díceall ar fear uimhíon a faogail cum ári oteangaó áirfa beir fá meaf 7 fá méim áirí ioná é rúo. Bí ré ag maetnaó de ló 7 o'oróce cionnur do éurífeao ré bheir fuinn ar muintir na hÉiríeann cum a fean-teangaó féin do éleactaó. B'feáirí leir gac litir dá gcuiríoré éuríe beir ígriobta 1 nGaeóilg, dá mb' féirí leir an ígriobneoir an éanamain rin do ígriobao. Ir mimic aoubairíe ré go gcuiríeao ré átar móri áir an trát do léigíeao ré gan doóarí litíeaca ígriobta 1 nGaeóilg ó doaimib in gac éuríeao 1 n-Éirinn. Do éuríeao an meur litíeac do ígrió aó ré gac lá a oóéain 7

fuigleac le deunam o' fear láirí. Gró gur ba tuine uapal é ar a raib clú, cáil, 7 tárg móri, 7 ba áiríeaprog a fean-áirí, ar a ion rin ní ag tríall ar na huairíe bíor ré ag cur na litirí ro, ná ag loirg a gcomluadair ná a gcaradair ar aon éuma. aet cum doaimíe éirí, b' féirí, do bí úiríeal go leor in an traogal, dá mbhíor-tugao cum raotairí do deunam do méir a n-acruinne do raotao 1 roóarí do 'n Gaeóilg.

Níor b' fupar leat na hoibíe o' innrin do inne an tuine uapal rin cum na Gaeóilge o' aetbeoóugao, de b'íe naé raib ríor ag aon tuine beo áir. Do éur an Cliabairíe congnaí ór íeal 7 ór áro 7 ar gac aon trígíor 1 n-ar meaf ré gur b'féirí maiteaf do deunam do'n gno ar a raib a éiríe 7 a rmuairte.

Rugaó é 1 nDeilghe 1 gCill-Mantám, oet mbliadna 7 trí ríor ó íoin, 7 do éomnuig ré ann nó go raib ré bliadain 7 ríe o' áirí. O'foólum ré a páiríeaca do ráó 1 nGaeóilg an trát bí ré an-óg, 7 ar rin amac an fáro do máirí ré, doob' é áirí-mian a éiríe an Gaeóilg o' aetbeoóugao. Éuríe rin do rgaríe ré móri-éurí áiríe ag cur leabairí gcló 7 dá rgeíteao, ag tabairíe bhíonntanar uaró, 7 ar ílígíeíe eugramla eile. Buó deacairí míoí nó áiríeann do deunam ar méro na gcarao ar a bfuairíe ré muinteapíor ar an guma rin iní gac uile áir 1 n-Éirinn, 7 ir fára cuimíeaoéarí ar le moó 7 le meaf móri 1 otaoi an traotairí éaóbaetáig do inne ré marí geall ar áir

steangaidh árra. 'Do éannuig ré móráin cóib de gac leabairi Shaeóilge do cuir-eaó i gcló le n-a linn, bí ro-éuigre do na daoine óga amuig iní an tuait, 7 do bhonn ré iao annro 7 annró ar luó na ríol marí a maib an Shaeóilge dá múnad. 1r iomda uime bí fádomaoin aige, 7 le n-a báir do éailleadair a gcaia, 7 gan amhuir do éail an Shaeóilge an teannta 1r fearu do bí aici. 1r beag an t-iongnad sup iomda ríul do ríul deora ar gclor go maib ré marib.

Ba óga-ríoláiré é ag a maib eolur móir ar an nShaeóilge. 'Do ríoláiré ré abháin 7 oánta ríoláiré ó beulaib na ndaoine i n-iaitairi Éireann, 'nuair bí ré i n-a fearu óg. Adá ré iméighe uainn fearu, 7 ní fupura a ionad do líonad. 1r ceapir uáinn a loir do leanaínn gan ríad gan ríadad, ag deunam áir noicill cum na Shaeóilge o' aitebeoúgaó.

Seo curo de litirí fuairí ball de Ónnhíad na Shaeóilge i mBaile Áta Cliat ó n-a baintreabairí, ó 'n mnaoi uairil Iulian ní 'c Cliabairí: "Adá a éann oilear iní an comhíain i n-a luige ar fíó cmaó coirrighe do buaineaó i n-Oileán Suagán Baira, 7 do cuir-eaó éugam ar m' imríde réin leir an Átairí p. O'h-Uiréile. Tá cmaoir aigíó ar cmaó le n-a muineál 7 bonn-iomáigí náom fionnbaira. Tá cmaoir comhíar ar éluíad na comhíain, 7 tá i n-a láim toirí reamhíó ó baile Deilgne, an áit i n-a rugaó é. Adá a ríol, a éaró, 7 a éir-eaó uime, 7 é 'n-a luige 7 a láma ríllte ar a bpoláic."

'Do cuir-eaó an rínn ro leanaí ór comhíain coimhíonóil de Ónnhíad na Shaeóilge, ag a reomhíab ag uimí 4 i bfaicé an Óláiríde i mBaile Áta Cliat (cumann dáirí ba lea-uáicéaríán é), 7 do haontuigheáir leir o'aon gúit amáin:—"Bíó ro curíca i bpeíom—de bpeíó sup éualamairí le cmaoiré oúbaó oobhíonad ríeula ar báir an uime uairil oimhíoní, Eupé Mac Cliabairí, bí 'n-a éaca éalma ag gac cumann náic móir do

cuir-eaó ar bun le móráin bliadán cum eolur ar an nShaeóilge o' fíóileadnuagaó, 7 do ríair móir-curo aigíó gan áir-eam cum na hoibíe rín do curí i gceicé, 7 ar an guma rín do junne maitear móir-luaicéarí do curí na Shaeóilge náir' éapir do Éireannáir do éapíad go bpeíó; ar an aóbaí rín cuir-míó áirí n-ateuigíó cum a mnaí, an ean uairil fíóleoréad Iulian ní 'c Cliabairí, 7 cum a muirígne, go nglacrao uáinn-ne oírad cmaoiré 7 ríuaghe éadon-oúicéad i oíraib na ríadé oúláiríge i n-a bpeíul ríad; 7 cuir-eaí cóib de 'n rínn ro cum na mnaí uairíle Iulian ní 'c Cliabairí i nShaeóilge 7 i mBeuila; 7 cuir-eaí i gcló é i n-Éireann doncuighe, i Nuairéad na Tuama 7 iní an Aimeiríocán Gaóalac."

'Do bí lá ceapra ag an gCliabairíac gac bliadán, i mí na Samna cum na ríoláiríde dá oígaó re bhionntanairí do éumnuigheáir i bpeíarí a éiríle. 'Do gabaó curo aca abháin i nShaeóilge, 7 do léigheáir cuilleáir oíob ríeulta i nShaeóilge. Ba móir an ríam aigíó éugaó ré oó cuairíge o' fíagbáir go maibairí ag uil cum cinn go maib. 1r amlaíó do bí a éion ar an nShaeóilge ag meoruagaó do mairí marí bí ré ag uil i n-aíor; 7 ní maib ré adon uairí níor cúramaghe i n-a timéilí ioná ar leabairí a báir. Go oígaóir Oia gclóir na bfaicéarí dá anam!

p. o b.

## MAIRINN AN LIABRAIG.

Séamur Ua Séagda cct.

Stadairí o' buirí ríairíab, tá ríilm an báir  
'gá léigheáir,

Tá cmaoiré ar gcaiaí ag leagaó go cláir  
'ra éirí,

Tá ríuáirí a' reannairí, a' ríreabairí, a' rí  
gáirí, a' gáirí,

A' rí bpeíó a' rí maíre ag caicéam 'r ag cmaí  
na nShaeóil!





## EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

## EXERCISE LXVII.

## DIFFICULT WORDS.

§ 410. The pronunciation of some words is difficult to the beginner, owing to the number of aspirated consonants in them. But if each syllable is taken separately, and pronounced according to the ordinary rules, there will be little difficulty. We shall merely give a few examples here, as we shall continue to give after each new word its pronunciation.

áḡaíò (eí'-ee), face.

áóðarí (au'-Wär), cause.

éoróche (CHee'-hě), ever=go brát.

oróche (ee'-hě), night.

foḡmáirí (fō'-wār), autumn, harvest time.

raróðirí (seí'-vēr), rich. Often (sev'-ēr).

ḡeimḡeao (gev'-roo, *Munster*, geí'-rā, gee'-rā), winter.

These words look still more difficult when, instead of the usual dot, the letter h is used (§ 227) to mark the aspiration, with either ordinary Irish type or the Roman letter, thus :—

choróhche, *or* choidhche, ever.

oróhche, *or* oidhche, night.

oidhche Shamhna ee'-hě hou'-nā),  
Hallow Eve.

§ 411. ceó (k-yō), a fog.

Boét aḡur raróðirí. BÍ Domnall raróðirí áct atá ré boét anoir, ní fuil aḡḡeao aḡe. Foḡmáirí aḡur ḡeimḡeao. Níl an foḡmáirí te; atá an ḡeimḡeao fuarí. ḡeimḡeao fuarí fliuó. Atá ceó móirí ar an loé. ḡeimḡeao ḡaríð, foḡmáirí fliuó.

§ 412. I was in the house (on) Hallow Eve. The night is dark, the moon is not in the sky. Dermó is rich yet; he has money in his pocket. The drink is wholesome. Put the key in your pocket. The night is wet; my coat is heavy. I came from Armagh to-day, and I am going over to Scotland now. Did you see the poor man. No, I did not see the ship; there was a heavy fog on the water.

## EXERCISE LXVIII.

§ 413. Only one chapter remains to be added to the foregoing treatise on the pronunciation of modern Irish. In every language there are words which are not pronounced according to the ordinary rule, and in Irish, a language which has been spoken without much change for so many centuries, there are of course exceptional words. Considering that Irish has been, for some two centuries at least, spoken by a people untrained to read and write the language, the wonder is that so few words are irregular.

Instead of giving here all the irregular words of the language, we will indicate an arrangement of irregular words to which we can easily refer in subsequent lessons, and the irregular words can thus be learned by degrees, and with comparatively little trouble. We will divide the words irregularly pronounced into classes, and we can afterwards refer to these as *Irreg. A, B, C, and D, &c.*

## § 414. IRREGULAR WORDS, A.

Some words are irregular in pronunciation because they are unduly shortened in rapid pronunciation. We have already given examples (§ 341) of one class of words, in which, for the purpose of avoiding hiatus, contraction takes place.

(1) Thus = bliaóain, a year, *is pron. not* blee'-ä-én but blee'-än.

§ 415. (2.) There are a few classes of ordinary words, with a long termination, in which the termination is shortened. The ordinary terminations thus shortened are :—

## § 416.

| Termination | full pron. | shortened to |
|-------------|------------|--------------|
| -amail      | ou'-äl     | ool          |
| -amain      | ou'-än     | oon          |
| -uḡao       | oo'-ä      | oo           |
| -máo        | wä, woo    | oo           |
| -iḡíó       | ee'-ee     | ee           |

§ 417. So in words like—

|           |                   |
|-----------|-------------------|
| maibuiḡ   | mor'-ee           |
| realbuiḡ  | shal'-ee          |
| ollmuisḡ  | ül'-ee            |
| faḡbáil   | faug'-aul         |
| faḡbáil   | [fau'-aul] faul   |
| Maolmúipe | (mweel'-rě) Miles |

418.

canamain (kon'-oon), a dialect  
reapamail (far'-ool), manly  
flaitamail (floh'-ool), princely, *hence*  
generous.

In Munster these words are accented on the last syllable.

§ 419. So mbeannuiḡíó 'Día óuit! So mbeannuiḡíó 'Día aḡur múipe óuit (ḡú

maN'-ee). This is the full form of the ordinary salutation, which is contracted to *Óia óuit* in Munster. It means—

|     |     |                    |          |
|-----|-----|--------------------|----------|
| May | God | bless (everything) | for-thee |
| So  | Óia | mbeannuigiró       | óuit     |

§ 420. *mbeannuigiró Óia óuit. a táirg.*  
So *mbeannuigiró Óia ír Muirne óuit, a Nóra.* An *braca tú an ceo ar an loé.* Ní *facar mé báir nó long ar an loé iníu.* *Feap flaitéamail, flaité feapamail.* *Bí an feap flaitéamail, rial.* Ní *fuil an pí ag teacá a baile póir.*

421. Did you get money? No; I got corn at the market. Barley or oats? Nora got a rich husband (*feap*), he is princely and generous. I did not get the key. Do not leave the key on the floor. Miles Lynch has the key. I have not the lock.

#### EXERCISE LXIX.

##### § 422. IRREGULAR WORDS, B.

Some words are irregular from the fact that a consonant in a word is moved from its proper position for greater ease in pronunciation.

\* *Concúbair*, Connor, is often pronounced *Cnocúb'ir* (*KnúCH'oor*).

\* *muinílle*, a s'ieve, is often pronounced *muinílle* (*mnee'-hi-é'*).

*Coiríug*, bless, is often pronounced *carríug* (*kor'-sig*).

§ 423. The words for "brother" and "sister."

|                  |                          |                     |
|------------------|--------------------------|---------------------|
| Correct pron.    | <i>dearb-brádaí</i>      | <i>dearb-brádaí</i> |
|                  | <i>dar'-áv-vrau'-hër</i> | <i>derv-hyoor</i>   |
| Contract. (Con.) | <i>dreh'-aur</i>         | <i>dreh'-oor</i>    |
| " (Mun.)         | <i>dreh'-aur'</i>        | <i>dreh'-oor'</i>   |
| " (Ulster)       | <i>daar'här</i>          | <i>der'-här</i>     |

The possessive case and plural of "sister" is *dearb-brádaí* (*der'-ev-ha'-här*) shortened to *dreh'-aur'*.

But the learner should pronounce these two words correctly as above. They are the most curiously pronounced of all the words in the language.

#### EXERCISE LXX.

Not to weary the student by giving at once all the exceptional words of the language, we propose to speak now of simple matters.

##### § 424. THE GENDER OF IRISH WORDS.

Beings possessing animal life are divided into male and female, and the words which

are NAMES for beings of the male sex are said to be of the masculine gender, and the words which are NAMES for beings of the female sex are said to be of the feminine gender.

Thus the following words are masculine: *feap*, a man; *capall*, a horse; *tarb* (*thor'-áv*), a bull; *coileac* (*Kel'-äch*: Munster, *Kel-oCH'*), a cock.

These are feminine: *bean*, a woman; *lái*, mare; *bó*, a cow; *cearc*, a hen.

§ 425. But in Irish, as in Latin, Greek, and most other languages, even things without life are personified, and said to be either masculine or feminine in gender.

Thus the following words are said to be masculine:—(see vocabulary to the first part of Simple Lessons in Irish), *am*, time; *aol*, lime; *apán*, bread; *bár*, death; *banne*, milk, etc.

These are said to be feminine: *aill*, a cliff; *áit*, a place; *coill*, a wood, etc.

§ 426. In English, the words "time," "lime," "cliff," &c., are said to be neuter gender, that is—neither masculine or feminine. In the older Irish, also, some words were regarded as neuter, and there are still a few traces of this in modern Irish.

§ 427. How are we to know what words are to be regarded as masculine and what as feminine? Not from the meaning of the words, but from their form, or, we might say, from their ENDINGS.

§ 428. Thus, as a general rule, all words are masculine which end in a consonant or two consonants, preceded by a BROAD vowel (*a, o, u*). For example, *am*, *aol*, *apán*, *bár*, given above. This rule, of course, does not affect words like *cearc*, a hen, which is naturally feminine.

§ 429. Similarly, as a general rule, words are of feminine gender which end in a consonant or two consonants, preceded by a SLENDER vowel (*e, i*), as *áit*, *aill*, *coill* above. This rule does not affect words such as *flaité*, a prince, which is, of course masculine.

§ 430. This use of masculine and feminine gender, for words denoting things without life, has an effect on the use of the pronouns for masculine (*he*), feminine (*she*), and neuter (*it*). Instead of having three pronouns for masculine (*he*), feminine (*she*),

\* Often as if *Cnocúb'ir*, *muinílle*.

neuter (it), we find as a rule only two pronouns, *fé, í*;—*fé* being used for masculine nouns, and *í* for feminine. As

Atá an feuir faoa, aḡur atá fé polláin, the grass is long, and it (*literally*, he) is wholesome. Ní fuil an áit tihim, aḡur ní fuil í polláin, the place is not dry, and it (*literally*, she) is not wholesome.

(See Vocabulary to Part I. of Lessons.)

§ 431. Fuairí úna catáoirí úr aḡ an mairgá, áct bí í bhíurte ar an mót. Ní fuil an bótar bog; atá fé tihim anoir. Atá an gual saoir, ní fuil fé saoir. Fuairí mé eun ós, bí fé fuar ar an aill. An b'aca tú an líon, atá fé fíor aḡ an tobair. Fás an láirí iní an leuna; atá í ós fóp aḡur bí í ar feacáin.

§ 432. I have the hammer. It is not heavy. Nora has a hen, she is young. The grass is not green now, it is yellow. The weather is fine, it is warm (and) dry. There is a wood at the well, it is green. The door is strong; it is high and wide. The sack is wide, it is strong (and) heavy. Leave the flax on the floor, it is soft yet. The young cock is at the door. Our hammer is lost, it is not in the bag. They found their cow in the meadow. Dermot found his horse at the well. Brigid found her cow at the door.

### SEADHNA.

(Arí leanamain.)

Bí Seadhna fáirta.

"Tí bliaóna déas!" arí seiréan i n-a aigneá féin, "7 neairt dom tarhiang ar arí mo díceall. Cuirí fé bhíú na mionn oim, áct beirim-fe bhíú gac mionna 7 gac móirve duit-ré, a íparáinín, go mbainfeair ceol arat?"

"Slán beo aḡat-ra!" arí seiréan leir an b'ear noub.

O'iompuigí fé arí a fáil cum teacé a baile 7 má o'iompuigí, íúo le n-a coir an fear vub. Séarpuigí fé a coirdeacé. Séarpuigí seiréan com maít.

"Cao déunrao?" arí Seadhna i n-a aigneá féin. "Círo na comairrain é."

"Ná bíod ceirt oir," arí an fear vub. "Ní seicirí don-ne' mé áct tú féin. Ní fuláirí dom tu éionnlacan a baile 7 eolur na ílge do cúir, 7 maóirce o'fagáil arí an gcaáoirí íúgáin úo, 7 arí an mealbóis, 7 arí na hablaib."

"San maít oir<sup>2</sup> maí cááoirí 7 maí mealbóis 7 maí épann áball! Ír b'ead na tí neirte do loiceá mionn oim dá mbairí," arí Seadhna.

"Ní hé ím an ceann ír meara ve'n íseul," arí an fear vub. "Áct má éadann don comairra íteacé 7 go íuóirí fé 'ra' cááoirí, ní fuláirí duit don-tigear do tabairt saoir ó cíor do, maí ní beró arí do cumair é cúir amac, 7 é ceangailte 'ra' cááoirí aḡat."

"A íóilúinn na b'ear<sup>3</sup>! Cao déanrao má tá tíuú ceangailte meomí 'ra' baile anoir?" arí Seadhna. "B'féirí, a úine uairí, go b'feurá-ra íao do ígaoileá. Teanam oir. Tá míle fáilte meomí."

"Fóirve, fóirve! a Seadhna," arí an fear vub. "Ní don-ne' ceangailte fóp. Bí voíceall oir ó éianib, 7 anoir 'tá míle fáilte meomí.' Á! a Seadhna, ím í an fáilte maí maíte leat féin."<sup>4</sup>

"Ír vó! 'í amlaíó maí tá íé, a úine uairí——" arí Seadhna, 7 o'feucí fé fuar arí na haóircaib 7 íor arí an gcuírb.

"O! tuigim," arí an fear vub. "Ní éairneann veunaim na b'óige reo leat, ná an íagáir oimáirve atá arí mo éeann. Ná bac íain. Nuairí beró éairtge aḡat oiré, ní b'airíu loct arí bíé oiré."

"Ír vó, go veimín féin anoir, a úine uairí," arí Seadhna, "7 cuirí mé leir, ní éúca-ían do bíor.<sup>5</sup> Áct dá b'feirí na comairrain éú, do íganníócairí, 7 beróeá oíogáil véanta, b'éirí."

"Cairí a b'earaíur íuam! Ná íuilm v'éir a íáo leat nac baogal go b'feirí don-ne' mé áct tu féin?" arí an fear vub.

"Tá go maít," arí Seadhna. "Teanam oir."



Síle. A Cíarcair! a pēs, baō úóig liom, dá bpeicinn é, go dtuitreao an t-anam tuir te aram.<sup>6</sup>

Cáit. Cao é an maic túit beic ag caint mar rin? Ná dubairt ré ná feurfaō don-ne' é feicirint acé Seadhna féin?

Síle. Á! a Cáit, a gíaró úil,<sup>7</sup> ca bpior túit an maib ré ag innirint na píunne? Ní éireoirinn focaí ó 'n mósairie.

Cáit. Nac maic túg ré an t-airgeao do Seadhna?

Gob. Ca bpior túit ar b' airgeao é? D'airgear uime dá máó go maib rean mliceál Réamoinn lá i stis tabairne, i Spáio an Mhuilinn, 7 go maib a só 7 dá túirriún ag bean an tabairne air, 7 go maib rí ag coimeáo a hata i ngeall leir an airgeao. Do éuaró mliceál amac ra' élóir, 7 do píoc ré ruar a ceatairi nó a cúig de liciníóib ríunne, 7 tapí éir diablaíreacé' éigin do éunam oiréa, túg ré cúice irteacé iao, 7 nuair o'féac rí oiréa, éap rí gup b' airgeao oleagáac iao, 7 túg rí an hata óo. Deirici gup foğluim mliceál "fíaoiméirean" ó 'n Ríoirie, 7 go b'éarfaō ré gábari do éunam óiot, acé dá n-airioieoacé an gaoé 7 tu ad' gábari, ná feurfaō ré tu éarfaō éar n-air.

Séamur ua buacalla. Bail ó Dia oiraió ann-ro!

pēs. O, Dia 'r Muiré túit, a Séamur. Do éiribíriúir adá uair, ir oóca.

Séamur. Dubriao léi teacé a baile láit-reacé. Táinig Nell.

Cáit. Airiú gíreaoaó cúgar!<sup>8</sup> a Séamur. Ca join?

Séamur. Ó éianaió beag.<sup>9</sup>

Cáit. Go dtugaoí Dia oiróce maic túit, a pēs, 7 oib go léiri.

pēs. Go dtéiriri ríán, a Cáit!

Cáit. Ní 'neorairi a túilleao anoé, a pēs?

pēs. Tá go maic, a Cáit.

(Leanfar de reo.)

## TRANSLATION—(CONTINUED).

Seadhna was content. "Thirteen years!" said he in his own mind, "and leave to draw out of it as hard as I can. He put the virtue of the Holy Things on me, but I pledge you every oath and vow, little purse, that there will be music taken out of you! Good bye to you," said he to the black man.

He turned on his heel to come home, and if he did, on comes the black man beside him. He quickened his pace. The other quickened his pace as well. "What shall I do?" said Seadhna in his own mind. "The neighbours will see him."

"Don't be uneasy," said the black man. "No person will see me but yourself. I must convey you home and acquire the knowledge of the way, and get a look at that soogaun chair of yours, and at the *malivogue*, and at the apples."

"Confound them! for a chair, and for a *malivogue*, and for an apple-tree. Beautiful are the three things that were spoiled on me to-day on their account," said Seadhna.

"That is not the worst end of the story," said the black man. "But if a neighbour comes in, and that he sits in the chair, you will have to give him house-room free from rent, because it will not be in your power to put him out and you having him clung in the chair."

"Good gracious me! What shall I do if there are three people clung at home before me now?" said Seadhna. "Perhaps, sir, you would be able to release them. Come along! You are welcome a thousand times!"

"Patience! patience! Seadhna," said the black man. "There is no one clung yet. You were churlish a while ago, and now 'I am welcome a thousand times.' Ah! Seadhna, that is the welcome for your own good."

"Why! 'Tis how the case stands, sir," said Seadhna, and he looked down at the hoof and up at the horns.

"Oh! I understand," said the black man. "You don't like the make of this shoe, nor the sort of ornamentation on that is my head. Don't mind that. When you get used to them you will find no fault at all with them."

"Why then indeed, and indeed now, sir," said Seadhna, "it is not to them I was (at all). But if the neighbours were to see you they would become terrified, and mischief would be done perhaps." "Above all you ever saw! Am I not after saying to you that there is no danger any person will see me but yourself?" said the black man. "Very well," said Seadhna. "Come along."

SHEILA. Oh, law! I should think that if I were to see him, the life would drop dry (and) hot out of me.

KATE. What good is it for you to be talking that way? Did he not say that no one could see him but Seadhna himself?

SHEILA. Ah Kate, my darling! How do you know was he telling the truth? I would not believe a word from the rogue.

KATE. Is it not well he gave the money to Seadhna?

GOB. How do know was it money (at all)? I heard a person saying that old Mick Redmond was one day in a public-house in Mill-street, and that the landlady had (a claim of) two-and-eightpence on him, and that she was keeping his hat in pledge for the money. Mick went out into the yard and picked up four or five little slate flags, and, after doing some witchcraft on them, he brought them into her, and when she looked at them she considered that they were lawful money, and she gave him the hat. It used to be said that Mick learned "Free-mashun" from the *Ridire*, and that he could make a goat



"Mo mallac̃s go b'iat̃ ar an tulãc b'ior  
áir̃o!

Ní b'ionn uil̃u ãc̃t ciaplãc<sup>12</sup> a' r̃ tomó-  
sãr̃e r̃iaoĩg̃."

Dõ eus r̃ir̃ íãra anuãr̃ ó na háir̃oáin,  
íreac̃ 'un na b'áir̃ic̃r̃e go n'oeãina r̃í  
cuaĩit̃;

B'í Miceál go fáill̃ig̃e<sup>13</sup> i gcoir̃neul an  
gáir̃r̃oá,

A lám̃ i n-a lom̃iãr̃ a' r̃ g̃ieim ar̃ a  
cluair̃!

M̃aib̃ ré mo éãoia, a' r̃ g̃eãir̃í ré a r̃g̃óir̃nãc̃,  
b̃ain si a c̃roiceann, a' r̃ r̃iãll̃ ré a  
cnám̃';

Tá a huainín ãs mẽr̃õl̃ig̃ ãs íãir̃iãr̃ a  
m̃á̃tar̃,

Ãs cuair̃cũsão na b'áir̃ic̃, ãc̃t n'íl r̃í le  
fãg̃áil.

Õmõc̃-iãc̃ ar̃ an g̃ãũir̃e a m̃aib̃ mo éãoia  
a' r̃ o'f̃ãs eú 'oo õilleac̃t, m'uãinín b̃ig  
b̃áin!

A' r̃ mo éãoia b̃eãs õilear̃, g̃r̃õ c̃ruãr̃o na  
r̃léib̃te,

Ír̃ mãir̃ig̃ náir̃ fan eú ar̃ na tulãig̃ib̃ tá  
áir̃o.

## TRANSLATION.

## THE DEAR LITTLE SHEEP.

O dear little sheep, stay up till a month's end; be not  
you lowering the braird every day; for you will be sent  
from the world, there will be want of your food on you;  
do not you that thing that will put you to death. I  
sleep not in the night, but (keep) sighing and thinking  
that you will be in the prison under cost and under fine;  
and O dear little sheep, how sad for you is that thing that  
will put the noose on your white throat.

The Sheep:—

"Too much have I taken, alas! of your advice. I will  
take no more of it," 'tis what she said to me; "my lamb-  
kin is without a drink, and I shall not have a drop for him  
unless I get leave to be through what there is. And Kelly,  
astoreen, do not tie me in a rope, and I will put a coat on  
you that will be handsome on your back; do not take  
notice of me now till the harvest, and your sheaf will be  
none the less for my sock (*i.e.*, snout) being in it.

"Peter Kieran, my blessing for ever with you, and  
send the *brockies* of this place up to Slieve Rua; potatoes  
or grain, it is not possible to save them, unless their  
(*i.e.* the *brockies*) bones were tied up and put into the  
grave. Brian Meehan, if you let me to the field, I will  
give you a third of what there is on my back; I will give  
you a writing in pen and in paper that I will never go  
across over the boundary.

"Michael Kenny, have you dug the garden? Is  
there a bushlet or a grainlet poking up? My curse for  
ever on the hillock that is high! There is not on it but

coarse grass and little bushes of heath." She gave a race  
down from the heights, into the field till she made a visit;  
Michael was treacherously in the corner of the garden,  
his hand in her fleece and a grip on her ear.

He killed my sheep and he cut her throat, took off her  
skin, and stripped her bones; her lambkin is bleating,  
seeking its mother, searching the fields, but she is not to be  
found. Bad luck on the thief that killed my sheep, and  
left you an orphan, my little white lambkin! And my  
little dear sheep, though hard are the mountains, it is a  
pity you did not stay on the hills that are high.

peasap mac fhionnlaoĩg̃.

nótar̃e.

<sup>1</sup> Cionn .i. ceann. <sup>2</sup> Geãir̃ãr̃ .i. ar̃bãr̃ g̃lar̃ r̃ul a  
mb'ionn na r̃iãra le r̃eir̃cin. <sup>3</sup> 'h b̃áir̃ .i. eum b̃áir̃.  
<sup>4</sup> Sg̃reac̃amán .i. r̃g̃óir̃nãc̃ no r̃íob r̃g̃reac̃ar̃. <sup>5</sup> Bãr̃-  
iãr̃eac̃t̃ .i. ionãr̃eac̃t̃. <sup>6</sup> Cũir̃ig̃r̃õ .i. cũir̃í. <sup>7</sup> Cũr̃  
'n r̃õr̃r̃ũg̃ãõ .i. cũr̃ eum r̃oññr̃ũig̃ẽ .i. tãbãir̃t̃ r̃á  
oeãra. Soññiãr̃õ .i. g̃ãc̃ a b'f̃ũil r̃r̃eir̃iãl̃tã; ionann  
é 7 r̃aiñr̃eõ nó r̃aiñr̃ũc̃ r̃a' r̃reañ-g̃hãẽõil̃g̃; r̃aiñ .i.  
neim̃-ionann nó neam̃c̃õr̃mãil̃. <sup>8</sup> Laõr̃oẽ .i. lũg̃ãr̃oẽ.  
<sup>9</sup> B̃rocãig̃ẽ .i. caõir̃ig̃ al̃bãnãc̃ã le na hãig̃ẽẽ õũbã.  
<sup>10</sup> When two suppositions are expressed, the infinitive is  
generally employed in the second. <sup>11</sup> Gobãõ .i. ãs r̃á̃c̃ãõ  
a g̃ũib̃ nó a b̃áir̃í amãc̃. <sup>12</sup> Ciaplãc̃ .i. r̃eup̃ g̃ãr̃ib̃  
c̃ruãr̃õ f̃á̃rãr̃ ar̃ na r̃léib̃tib̃. <sup>13</sup> Fáill̃ig̃ẽ .i. fãall̃tãc̃.

ní ar̃ oia a b̃ũir̃eac̃as.

(leanta.)

O' fan na r̃aoine go léir̃ i n-a r̃ũir̃e go  
ceann r̃ealãir̃o, 7 ar̃ an b'reãõ r̃o b'í an m̃ũí  
ãs õr̃ũir̃oim leir̃ an õr̃iãig̃ go bog r̃it̃.<sup>1</sup>  
Táiñic̃ aon tonn ãm̃áin, i n'oeir̃iũõ na r̃ála,<sup>2</sup>  
oo líon an cuan r̃uãr̃ go baic le m̃ũí  
r̃g̃õt̃õg̃ãc̃ r̃ãra oeãir̃ig̃. Dõ r̃r̃ieab̃ õóinnall̃  
i n-a coir̃ig̃-r̃eap̃am̃<sup>3</sup> 7 oo éãit̃ é r̃éim ar̃ a  
g̃r̃ũg̃ã<sup>4</sup> anuãr̃ ar̃ éãim̃ oo'n m̃ũí 7 oo b'í ãs  
a r̃iéit̃iõc̃ le r̃ũir̃ie, 'nuãir̃í r̃eo íreac̃ tonn  
eile, oo éuãr̃o leã'rtuãr̃ oe 7 r̃ul ar̃í r̃eup̃o  
r̃eir̃ion cuim̃neam̃ ar̃ aon-níó (ãc̃t ar̃ an  
m̃ũí) oo r̃euãb̃ r̃í léi amãc̃ é r̃oir̃í r̃ũt̃ r̃eãõ.  
Dõ b̃éic̃ 7 oo r̃g̃reac̃o ar̃íob̃ãir̃í, ãc̃t ní r̃iãib̃  
b̃r̃ieir̃ oeãbãr̃o ar̃í aonne'—níó náir̃í b̃'ioñg̃-  
nãõ—õul i b̃r̃iúntãr̃í a éaill̃te<sup>5</sup> eum eir̃ion  
oo r̃ãoiãõ.

"Cũir̃ũm̃í̃r̃ íãir̃iãr̃o ar̃ é̃ẽir̃o r̃uãr̃ go t̃ig̃  
õiãim̃ũr̃oa léit̃," ar̃íra r̃iãrãr̃ r̃ãoiãr̃.

"B̃ẽir̃eac̃o r̃e bãit̃te r̃ul a r̃r̃iõc̃r̃í̃r̃e leãt̃-  
r̃l̃ig̃ẽ r̃uãr̃," ar̃íra r̃á̃oiãir̃ig̃ b̃ũir̃e.

"Cũir̃í an r̃iãc̃ín amãc̃ 7 b'f̃eup̃o go ñg̃reac̃-  
m̃ó̃c̃ãõ r̃é é," ar̃íra Miceál ó̃g̃.

Le n-a linn r̃in oo l̃ũig̃ an bãit̃teac̃án  
7 oo g̃lãõir̃o i n-áir̃o a éinn 'ra g̃ũta ãs



iaipharó cabhra, aḡ mé, “Ar ion D’é 7 faoi mé! faoi mé! a d’aoine, faoi mé! ó a D’ia, táim báitte! faoi mé, faoi mé óiú!” Níor ftao ré vo beir aḡ callaighoóc mar ian, mar vo bí uóac<sup>6</sup> maic aige.

“Raḡao 7 fínáthao amac éuige,” aipra Diaimuro Mac Amhlaoib.

“Ná ceigriḡ,” aipra na d’aoine go léir i n-aon béal.

“Raḡao,” aipreirion. “Ní beiréao a tuilleao aḡ feucaint aip anghan amuig, aḡ faḡbáil báir ar áip fcomáip.”

Rug Miceál Meata ruar aip bhoillac a léineao 7 dubairt, “Mlaire, go veimín ní maḡaip, ip faoa ruar go fcomineócaimn aip éú loḡaint amac éuige.”

“Boḡ oíom,” aipra Diaimuro, “boḡ vo ḡreim oíom.”

“Ní boḡrao,” aipra Miceál Meata, “ní beaḡ a bfuil caillte 7 fain-fe ipciḡ.” Oipeac vonn vo béic Doimnall ve éaol-fḡieao amuig. “Ní’l aonne’ caillte fóir,” aipra Diaimuro. “Boḡ oíom, a veimín leat, boḡ oíom;” aét ní boḡrao. Vo ftao ftao é fain uao 7 vo éait ve a éuro éaodaiḡ 7 vo léim ipceao fpan mui 7 fpan mui; vo fínáth amac éun Doimnall vo bí beaḡ naé tabairta 7 vo ftao ipceao leir é aip éuma éigín go oí an tríaḡ. Tuir Doimnall i laige mar aip<sup>7</sup> go oíanac aip an oíalaín taim 7 o’ fpan ionti go ceann i bpa. Nuair éanac ré éuige fain, dubairt uine éuig<sup>8</sup> leir fup éaip vo buiréac<sup>9</sup> vo bpeit le Dia i oíao náip bátao é.

“Ná bí im boómao,” aipreirion; “má táim fábalta, ní aip Dia a buiréac<sup>9</sup>, mar ní móir vo bí ré im éuam; o’ fáḡrao anghan amuig mé go mberóimn báitte, múcta, 7 ip beaḡ an ḡaipabuaic vo éuipreao ré aip aileir, ḡeallaim-fe uuit; aét beiréao buiréac vo Diaimuro Mac Amhlaoib, an fepi ḡlan ḡlánta, éuair i n-eineac a éailte<sup>9</sup> éun mé faoia. A! a uine, má táim fábalta,

Ní aip Dia a buiréac<sup>9</sup>!”  
(Crioó).

## TRANSLATION.

All the people remained sitting for some time, and during that time the seaweed was drawing near the strand slowly and gradually. One wave came at long-last which filled the harbour up to the brim with branchy, long, red seaweed. Donal jumped to his feet, and flung himself on his hunkers down on a heap of seaweed and was freeing it in a great fuss, when in comes another wave which went above him, and before he could think of anything (except the seaweed) it swept him clear out. He screamed and shrieked for help, but there wasn't too much haste on anybody—a thing not to be wondered at—to go at the peril of his life in order to save him.

“Let us send up for a rope to Dermot Liath's,” said Pierce Power.

“He would be drowned before one would reach half-way up,” says Paddy Buidhe.

“Put out the rake, and perhaps he would catch on to it,” says Mick Oge.

Just then, the drowning man screeched and called with erect head, and at the highest pitch of his voice, imploring aid, saying, “For God's sake and save me! save me! O! men, save me! O God, I am drowned! save me, save me, oroo!” He never stopped, but calling thus as loud as he could, for he was long-winded.

“I'll go and swim out to him,” says Dermot MacAuliffe.

“Don't,” said all the people in one voice.

“I will,” said he, “I won't be any longer looking at him there outside, dying before our very eyes.”

Meehawl Meata seized him by the bosom of his shirt, and said, “Wish a faith you won't. It is long, indeed, till I'd think of letting you out to him.”

“Let me go,” says Dermot MacAuliffe; “loose your hold of me.”

“I won't,” says Meehawl Meata, “there is enough lost, and let you stay inside.” Just then Donal screamed with a shrill shriek outside. “There's nobody lost yet,” says Dermot; “let me go, I tell you, let me go,” but he wouldn't. He tore himself from him, divested himself of his clothes, and jumped into the sea and into the seaweed, swam out to Donal, who was nearly exhausted, and dragged him with him, some way or other, to the beach. Donal fell into a faint just as he reached the dry ground, and remained in it a long time. When he came to himself, somebody said to him that he ought to return thanks to God since he was not drowned. “Don't be bothering me,” says he, “if I am saved, God is not to be thanked for it, for 'tisn't much He was in my care; He would leave me there outside till I be drowned and suffocated, and it is little it would affect Him too, I assure you; but I will be thankful to Dermot MacAuliffe, the good, decent man, who in the face of his being lost went to save me. Why, man alive, if I am saved,

God is not to be thanked for it!”

## NOTAIOE.

<sup>1</sup> fte=go réir; tairia(n)ḡ an taince go fte. <sup>2</sup> i noeipioḡ na vála= i noeipioḡ éipr éall. <sup>3</sup> coirḡ-fearaḡ=cipr-fearaḡ, lán-oíeac mar uine i ḡoúḡ no i bpeirḡ. <sup>4</sup> ar a ḡruḡa, leo éeann fte 7 vo oíom lúbta. <sup>5</sup> i bpiúntar a éailte=i noóḡraimn a anama éailteamain. ip oúḡ naé bfuil i bpiúntar aét an fpancaip adventure (fep n. 8). <sup>6</sup> uóac=aná faoa nó ḡuḡ faoa (fep foelóip ti R.). <sup>7</sup> mar ar=éóim luat ar. <sup>8</sup> éuig=éigín; cloirtoir iao ro aiaon i mbéara. <sup>9</sup> eineac a éailte; ionann eineac 7 aḡaio.

ḡáothuig O' Laoḡaipie.

## ANECDOTA FROM IRISH MSS.

## XIII.

## I.—SOME SCHOLASTIC RIDDLES.

MS. British Museum, Additional 4783, fo. 7.

Cairde falann in éuipir ocuip étae ná hanma?—In t-anam falann in éuipir ocuip in coipir étae ná hanma.

What is the salt of the body and the garb of the soul?—The soul is the salt of the body, and the body is the garb of the soul.

Ca coipir aiginta ocuip neamaicinta cea-éaróirleac ná ríarann ó báir co beata ie uime?—In ríac. Uairi ní ríarann ie uime cae conairi téit.

What natural and unnatural four-elemental body does not part from man from death to life?—The shadow. For it does not part from man whichever way he goes.

Ca vealb i bfuil luicirfeir a n-íreairin air tuicim tréna uimur?—A iúet naéirac neimniúe neimie.

In what shape was Lucifer in hell after having fallen through pride?—In the shape of a poisonous venomous snake.

Ca hanmíre éáinic arán airic agur napí cuipieó iní?—Na loéaró vo cuipí luicirfeir tré gaoit anála iní vo uibail airiobe 'ran airic vo buú. Círeó inní io teapairis íao? Míel ainéal vo léis a anál fúta su n-veirna in Uileam cat oi suir máirb na loéaró, uairi vo íaroirac air íoirca airiobe 'ran airic.

What animals came into the ark and were not put into it?—The mice, which Lucifer through a wind of breath put into it to destroy whatever food there was in the ark. What was it that saved them? The angel, Michael, who sent his breath among them, so that the Creator made a cat of it which killed the mice, whence all that were in the ark were saved from famine.

Ca mac caitear coipir a aeairi a m-bhoimio a máeari?—Coipir in Coimíreó caitear in íarair annían eclairí naoim.

What son eats the body of his father in the womb of his mother?—The body of the

Lord which the priest eats in the Holy Church.

Ca mac nae íugaó agur nae beairíar agur mac a ainm?—In mac-alla. Uairi vo cuimíerí hé agur ní íaríerí hé, aet írú mac a ainm.

What son is not born nor shall be born, and "son" is his name?—The echo (Ir. "son of rock"). For it is heard and it is not seen, though "son" is its name.

## 2.—AN EARLY ATTEMPT AT PHONETIC SPELLING.

In the British Museum MS. Harleian 2354, there is a short treatise on Irish grammar, written at Louvain in the beginning of the last century. It is curious as containing an attempt at phonetic spelling of Irish. Two passages are first given in such spelling, and then in the regular Irish orthography. It will be noticed that *ff*, *f*, *w*, *y*, are taken from the Welsh alphabet, and have the same phonetic value as in that language, *i.e.*, *ff* = *f*, *f* = *b* slender, *w* = *b* broad, and *y* = *ü*, while the accentuation is borrowed from French orthography, the *accent grave* denoting short unaccented, the *accent aigu* short accented, and the *circumflexe* long syllables.

These are the two passages:—

ag seò síis gramèr nà géilge dòh rér màr dòh cw'y'riag an égar ágys an ordwa è agoláiste nà mráhar míónor neirienàch. A lobàn. Gàch dwy'ne leàr mían géilge dòh liéf tw'gwh airih gòh dihy'llach dóna riá-lachair biága áshio síis òr ní fféidar dòh géilge dòh liéf gàn afy's dòh vèh aigiè.

Ag íeo íor írnameairi na íaróelge vo íeiri máir vo cuipieó a n-eaíar agur a n-oiriuba (leg. oiríuá) e accolairte na m-bíarair míonoi n-eíreanac. A loban. Íac uime leair mían íaróelge vo leaíac tugaó airie ío írécíollaé vóna íaílaeair beaía apo íor oiri ní íeiri vo íaróelge vo leaíac ían a híorí vo híet aige.

Tár gach ní às cóer dòh àn sówar dílish íis ág nà gwhif grámwis dàh hchièle dòh fèh aige dòh íafwír énnas gòh dw'gwh amrí ágys afy'fwir ffèn dóf àn gach áit a danagy-fwid eir iad.

Tar íac ní ar coipí vo an íoíarí uilíor

\* *i.e.*, from birth to death.

bior aḡ na gutaigib gheamuiḡer da ceile  
 do beic aige do mheabairi ionair go otuḡad  
 a m-bhuig aḡur a bpoḡairi fein doib a n-ḡac  
 aic a tteangmairi air iad.

Then follow 14 pages of rules in the  
 ordinary orthography

KUNO MEYER.

## DOMNALL Ó LAOḡAIRE AḡUS NA MNÁ SÍOE.

Amac ran lá do bí Domnall aḡur a  
 máḡairi aḡ ite lóin big dóib fein, aḡur cia  
 buailfead irteac acḡ uaine muintirir dair  
 b'ainm Seumur O'Maoil-domna', aḡ iairiair  
 iaraḡt' cléib cun iuo beaḡ learuḡad do  
 cun amac.

"Bail ó Dia orairb," air Seumur.

"Dia 'r Muirir duit," air iao arair.  
 "Cionnur tá tú?"

"Oruir ríor cun na teinead," air an  
 bean aorua. "Tá an lá ruair; do bí ríoc  
 aḡuinn airéir."

"Do bí, am' bairtead, acḡ cia'n t-  
 ionḡantair? Ná fuil an ḡeiriḡead orairinn  
 anoir?"

"Ófuil aon rḡeul nuad aḡat, a Seumur?"  
 air Domnall.

"Mairiḡeo, go b'róirir Dia orairinn! tá  
 orioic-rḡeul aḡam, aḡur go veimín ní maic  
 liom é — tá leanab Mhicíl Uí Concubairi  
 maib."

"Maib airiú! cia dubairt é rin?"

"Do bí mé ríor aḡ an tḡraig ó cianairb ra  
 óein teapcáin muiḡair, aḡur do bí Seaḡán  
 buirde ann ióimam, aḡur ir é o'innir dom  
 an rḡeul. Dubairt ré go b'ruairi Miceál  
 an leanab ruair le n-a ḡairib, 'nuairi duiḡir  
 ré air maioin. Do bí Seaḡán aḡ an vabac  
 ra óein ualair ḡairinn, aḡur 'nuairi do bí  
 ré aḡ teacḡt tḡir an "Leacḡ," do bí Miceál  
 aḡur a bean amuir ḡan rriair aḡ lúirir  
 aḡur aḡ beicir, aḡur na comairrain go léir  
 bailirḡe tairioll, aḡur tḡuair an doimain  
 aca orira."

"O, bó, bó! nac móir an tḡroblóir do  
 tuit air na vaoirib boḡta! Buiḡirir Miceál  
 a cḡirirde i noirair an leanairb, do bí ré com  
 ceanairmair rin air. Go veimín ir tḡuair-  
 mairleac an rḡeul acḡ aḡat, a Seumur."

"Ó'fan iao annair aḡ caint le céile air  
 fead tamairl big, acḡ do faoil an bean  
 aorua go maib ré iio-faira, ma'ir do bí eairla  
 uirir go ḡuirfead an ḡairlac lúir ar ran  
 tḡeomir, aḡur dubairt rí le Domnall.

"Cuir do cāirir orir aḡur buail ríor cu'  
 tḡir an cūir. B'féirir go b'airḡead Miceál  
 ḡnó icairt oíot."

"Ó'uirir Domnall aḡur do cūir ré é  
 fein i ḡcōir, aḡur do cōir Seumur an clairb,  
 aḡur o'imirir iao amac le céile.

"Do buail Domnall ríor, aḡur 'nuairi do  
 cāirir ré cun tḡir Mhicíl Uí Concubairi do  
 bí an leanab leaḡaḡa amac 'ran clairbān  
 'ran cūirtean, aḡur a máḡairi aḡ ḡul aḡur  
 aḡ caoiriḡad ó' a cēann, aḡur na comairrain  
 bailirḡe irteac cun an tōirair. Níoir leir  
 Domnall aon iuo air air otúr, aḡur do bí  
 an-tḡuair aige le Miceál, acḡ tar éir  
 tamairl do cūair ré cun na teinead aḡ  
 cūir rmeacāra air a ríopa aḡur 'nuairi  
 o'iomuirir ré ruair airir o'feuc re air an  
 "nḡairirḡeac" 'ran clairbān, aḡur do cūir  
 re rḡairt ḡairir ar aḡur annair rḡairt eile,  
 air nóir ḡur faoil na vaoirir air fao go maib  
 ré imirirḡe ar a ciall. Annair do buail  
 ré amac, aḡur do bí na vaoirir iririr aḡ  
 veanad ionḡantair ve'n iuo vāna do vein  
 ré. 'Sé ro an ciall do cūir Domnall an  
 rḡairt ar: nuairi o'feuc ré air an ḡclairbān,  
 'ré an iuo do cōnnair ré ann—o'peannacān  
 beaḡ cḡionna aḡur feupōḡairde faira air,  
 aḡur a leac-fuil orḡairte aḡ fairir air ḡac  
 uile cōir do cūirfead Domnall ar. Do  
 faoil na vaoirir eile ḡur b'é leanab Mhicíl  
 Uí Concubairi do bí ann, acḡ níoir ma'ir rin  
 le Domnall. Do cāirir feairir móir air  
 Miceál boḡt, aḡur dubairt ré náir faoil  
 ré go vōeairfād aoirine' a leiririr rin do  
 iuo air—maḡad do vōeairfād fair ma'ir ḡeall  
 air an tḡroblóir do cūir Dia air—aḡur do



bí ré ag leanamaint Doimnall cùn páraim  
 do baint é, 'nuair éinigis suimeicint paimhe  
 'ran doimh agur éondbairg irig é. O'fan  
 Doimnall ar fuo na rriáide nó sup éuit an  
 oróce, áct do bí na daoine go léiri ag sul  
 i leat-taioib uad, marí do bí ré iméighe  
 amac air go maib ré éadtiom. O'fan ré  
 'ran tóiam go timéioill an meadóin oróce,  
 agur anrihan do éuairé ré ábaile ag máo  
 leir fein, "Tairbeánaró mipe óóib ar  
 maroin a máiac ná fuil mé ar an rligé i  
 n-aon éor."

(Le beir ar leanamaint).

### TRANSLATION.

Out in the day, Daniel and his mother were eating a meal for themselves, and who should strike in but a friend whose name was James Moloney, looking for the loan of a basket to put out a little share of manure.

"Goodness from God on ye," says James.

"God and Mary to you," say both. "How are you?"

"Move down to the fire," says the old woman. "The day is cold; we had frost last night."

"By my baptism we had, but where's the wonder?—is not the winter on us now?"

"Have you any strange news, James?" says Daniel.

"Wisha, God help us! I have a bad story, and, indeed, I don't like it—Michael O'Connor's child is dead."

"Dead, aróo! Who said that?"

"I was down at the strand a while ago for a *taescán* of seaweed, and Yellow John was there before me, and it was he told me the story. He said that Michael found the child cold by his side when he woke in the morning. John was at the sandhills for a load of sand, and when he was coming through Lahinch, Michael and his wife were out in the street screeching and shouting, and the neighbours entirely gathered around, and they having the pity of the world on them."

"O, vo, vo! Isn't it great trouble that fell on the poor people! Michael will break his heart after the child, he was so fond of him. Indeed, it is a pitiful story you have, James."

They remained there talking for a little while, but the old woman thought it was too long, for she was afraid that the child would put a screech out of him in the room, and she said to Daniel:

"Put your coat on you and walk down to the corpse-house. Perhaps Michael would get some business of you."

Daniel arose and prepared himself, and James took the basket, and they went out together.

Daniel walked down, and when he came to Michael O'Connor's house the child was "laid out" in the cradle in the kitchen, and his mother crying and *keening* over him, and the neighbours gathered in to the wake. Daniel did not *let on* anything at first, and he had great pity for Michael; but, after a while, he went to the fire putting a coal on his pipe, and when he turned back again, he looked at the "hero" in the cradle, and he let a burst of laughter out of him, and then another, in a way that all the people thought that he was gone out of his mind.

Then he walked out, and the people inside were making wonder of the nasty thing he did. This is the reason Daniel put the burst of laughter out of him: when he looked at the cradle it is the thing he saw there—a despicable-looking crabbed little creature, with long whiskers on him, and one eye opened watching every twist that Daniel put out of him. The other people thought that it was Michael O'Connor's child who was in it, but it was not that way with Daniel. Poor Michael got very angry, and he said he never thought that anybody would do such a thing on him—to make fun of him on account of the trouble God put on him—and he was following Daniel to take satisfaction of him, when somebody came before him in the door and kept him inside. Daniel remained about the street till the night fell, but the people were turning aside from him, for it was gone out on him that he was "light." He remained at the wake till about midnight, and then he went home, saying to himself, "I will show them to-morrow morning that I am not out of the way, at any rate."

(To be continued.)

### NOTES.

leapugad, "manure;" literally, improvement.

ó éianarb (pronounced ó éianac), "a while ago."

teapcán, "a small load."

múraig, gen. of múrac, "seaweed."

truaighéileac, "pitiful."

bual ríor, "strike down;" meaning walk or proceed down. In English there are such expressions as "He struck out westward," &c.

rhairt gáire, "a loud burst of laughter."

féarógairé, "whiskers;" for fearógá, plural of fearóg, "beard."

go maib ré éadtiom, that he was "light" or gone wrong in the head.

Tomár O'h-áoda.

### PROVERBS AND POPULAR SAYINGS.

(Continued from December).

26. A Clare version of the "four winds"  
 (Mr. Hayes):

ḡaot anuairó, bíonn rí cnuairó, 7 bain-eann rí uain ar caoirib,

ḡaot anuair, bíonn rí cair, 7 cuipeann rí an iat ar ríolcail,

ḡaot anoir, bíonn rí tpeir, 7 cuipeann rí feile ar óaoimib,

ḡaot aniar, bíonn rí oian, 7 cuipeann rí iarg éu' típe.

Tpeir, strong; feile, shivering; éu' = cum.

(From "Seanóuin," Cork.)

27. *Maí bíod an ním ar an aicne* = as fate would have it (an expression of strong feeling at meeting a serious disappointment). Cp. *Uíú Bior-ghaite*, 98, 30. *if ve rin atá an sean-focal go mbí neim ar an aicne*, and because of that, we have the old saying that "there is pain in prohibition."
28. *Ná cuirí oíuim doiríde le haon níó áct le búl go híppeann.*  
Do not turn your back on anything but on going to hell.
29. *Tá ríao buaóaire áall 7 ní for ábur oíó é.*  
They are troubled beyond, and they are not at peace here.
30. *Ní fuil don rgeul ácpainn san ceann píeró ari.*  
There is no vexed tale but has a clear ending.
31. *Oíoga gac ríne ríoc* (oíoga pronounced oí).  
The worst of all weathers is frost.
32. *Fuaóar lairíge ríoc.*  
Frost is the fore-runner of mud.
33. *Lá raóie 'ra' gémínead, 7 a époríad 'ra' bpoímar.*  
A holiday in winter having its fast in autumn (*i.e.*, All Saints).
34. *Seáct reáctíne meámpa ó Samáin go Nooiaí.*  
Seven fat weeks (54 days) from Hallow-tide to Christmas.
35. Names of days: *Lá féile Muíne na gComneal 'ra' Teampall*, the Purification, Candlemas; *Lá féile Muíne 'ra' bpoímar*, Lady-Day in harvest.
36. *Fo-éann*, "an odd one."
37. *"Do áitear féin tréimíe am' ríalca, 7 ní ríorac do don-ne' cao ba éruaig sam,"* "I spent some time apparently dead, and no one knew what *had occurred to me*," words of *Taóg O'Síotcáin*, a Macroom poet of 60 years ago.

## NOTES AND QUERIES.

(58) Scottish Gaelic: *Neul cadail*, a wink of sleep. *Neul a' bhais*, hue of death. *Neul na bochduinn*, appearance of poverty. *Thainig neul air*, a cloud came on him (over his senses). *Chaidh e ann an neul*, he went into a swoon.—See *Domhnall ua Laoghaire*, p. 136.

*Am fear a chailleas a chuid, chaillinn-se e*, he who loses his portion, I would lose him, = I would drop the fellow who lost his fortune, = he who loses his fortune loses his friend.—See *Galway Proverbs*, 6 (December).

*Ceapaire*, a sandwich made of oatcake, butter and cheese:—

A the bhain taigh na srulaig,  
'S e do dhuthchas bhi fial;  
'S iomadh' ceapaire' math garbh  
Rinn thu dhomh-sa gun diol.  
O fair-haired woman of taigh-na-srulaig,  
Thy heredity is to be benevolent;  
Many a good thick ceapaire  
Thou hast made to me without reward.

See N. and Q. '50, '53.

*Dom*, *dhom*, *domh*, *dhomh*, *do'*, *dho'*, to me, are all in use. *Agam*, in my possession is often contracted *a'am*. *Agad*, in thy possession, less frequently into *a'ad*. *Uam*, *bhuam*, from me, not seldom indicates a desire to possess. *'S e full a ta bhuam*, I desire blood. *Bha sibh uam*, I wanted you.—See *Lessons* 405, 407.

GALL-GHAIDHEAL.

[In Connaught and Munster generally *dom*, *dom*, but *domh*, *dhomh* especially in Munster. In Ulster, always *domh*, *dhomh*. In Aran, Galway, often *a'am*, *a'ao*, *a'ainn* for *agam*, &c. *Seagán* *reo a'ainn-ne*, our John. In part of Donegal, *agam*, &c. (*oi-am*). In Munster often *buaim* = *uaim*, &c.]

(59) *Ná bí am' boópaó*.—*Gaelic Journal* (Dec., p. 136, Note 1). I suppose this is a secondary use of *boópaó*, to deafen. In County Mayo I have heard the English word "bother" used: *tá ré am' bapaíle* = he is bothering me.

n. c.

[*Boópaó*, to bother, and *boópaó*, to deafen, are of course the same word. *Boóar*, deaf, is in Anglo-Irish "bothered." The Scotch say, "don't deave me." The English "bother" suggests two Irish roots, *boóar* and *buaíopead*, and, if not cognate with one of them, may have arisen in a confused way from both. *Bapaíle* is evidently the English "bother" imported or re-imported into Irish, with the usual ending, *áil*, with the aid of which Irish speakers whose vocabulary is poor can turn any English verb into an Irish verb, *e.g.*, pretendáil, wheeláil, 7 reeláil, passáil, roundáilte, squareáilte, sunkáilte, confinedáilte—barbarisms, all of which have been actually met with.]

## GAELIC NOTES.

Dr. Hyde has followed up his lecture in London by similar lectures on modern Gaelic literature in Liverpool, Belfast, and Cork. One member of his audience in Belfast has written to us to say that Dr. Hyde has quite convinced him of the duty of cultivating his country's language, and that he intends to apply himself honestly to discharge that

duty. No doubt, this is but a sample of many similar cases. In Cork, Dr. Hyde expressed himself delighted beyond measure with the work of the Gaelic League. Father O'Leary, P.P., of Castlelyons, who visited Cork at the same time, was also much struck by the excellent work that is going on there.

It was with the greatest pleasure that we learned just before going to press last month, that in future an Irish column is to appear every week in the *Donegal Vindictor*. Donegal has produced some of the best men in the Irish language movement, and the census figures show that the language is holding its own more stoutly there than in any other part of Ireland. Nevertheless, there has been a dearth of educational knowledge of Irish in the county hitherto, as compared with some other districts. The piece of news alluded to above, and the increase in the number of National Teachers who teach Irish, show that Tyrconnell is not going to be behindhand in the final and most hopeful effort yet made to save the language of our forefathers. It is to be hoped that the example of the *Vindictor* will be followed by many other provincial weeklies.

Mr. Michael Timoney, National Teacher, Garrafrauns, Dunmore, Tuam, is one of the score or so of teachers who secured certificates in Irish last year. He has now a class of thirty pupils in Irish. Mr. Timoney writes a splendid Gaelic hand. The National Teachers who aid in preserving and cultivating the National language deserve not to be forgotten, and the GAELIC JOURNAL will gladly receive and place on record the particulars of their work.

It is proposed to compile a new English-Irish Dictionary for practical use. Materials once collected, there will be no difficulty in getting the work published. The collection of materials will require the co-operation of a number of heads and hands. It is intended that this dictionary should be chiefly based on the actual usage of to-day. Those familiar with the Irish of various districts are invited to come forward and aid in completing this national work. The work will be divided into sections, and each section submitted in turn to authorities on present-day Irish in different parts of the country. The English vocabulary to be translated will be supplied to each person, so that the actual labour of compilation will be extremely simple. It is not intended to give specially coined terms not perfectly intelligible to the ordinary speaker of Irish; nor will fanciful terms be given, such as "BICYCLE, GEARRÁN IAPAINN;" "TELEGRAPH, rgeul i mbarr bacá"—terms which are rather nicknames than correct equivalents. It is probable that technical words which have no Gaelic equivalent would be either omitted or simply transliterated into Gaelic orthography.

Those who are willing to give any assistance in this work should kindly send their names to the Editor, G. J., or to Dr. Douglas Hyde, Ratra, Frenchpark, Co. Roscommon. If sufficient offers of help are forthcoming, definite regulations for carrying out the work will be drawn up and published in the GAELIC JOURNAL.

The Very Rev. Dr. Shahan, of the Catholic University, Washington, has addressed a strikingly able and eloquent

letter to the Ancient Order of Hibernians, showing with original power and with great cogency the claims of the Gaelic tongue on every person of Gaelic descent. We very much regret that, with the limited space at our disposal, we cannot now reproduce for our readers this important document.

#### FATHER O'GROWNEY IN AMERICA.

Father O'Growney has received a real Irish welcome in America. The first to grasp his hand at the landing-place was Rev. Martin L. Murphy, who came from Springfield, Ohio, a journey of nearly 1,000 miles, to meet him. Mr. M. J. Henahan, on behalf of the flourishing Irish Language Society of Providence, R.I.; Hon. Denis Burns and Captain Thomas D. Norris, from the New York Philoceltic Society, and Messrs. Henry Magee and Patrick Reynolds, of the New York Gaelic Society, attended to welcome the visitor, and escorted him to the Metropolitan Hotel.

On the Saturday following, the Gaelic Society gave a reception to Father O'Growney at the Broadway Central Hotel. Chief Justice Daly presided, and later in the evening the chair was taken by Mr. E. T. McCrystal, President of the Society. An address in Irish, printed below, was presented to the guest, who replied in Irish. Other Gaelic speeches and Gaelic songs and recitations followed. On Sunday evening, Father O'Growney was the guest of the Philoceltic Society. The Hon. Denis Burns presided, and speeches in Irish and a concert of Irish music and songs occupied the evening.

In writing home, Father O'Growney has expressed great delight at the spirit and earnestness manifested by the friends of the Gaelic tongue in America. He says that those working in the same cause at home should take increased courage from the attitude of their American fellow-workers, who are watching eagerly the progress of the movement in the old land.

#### oileagha

cumainn na gaeoilte i nuair-eabhrac  
 do'n athair urramach eoghán  
 o gramhna.

#### a shaoi uppramaig dhilir :

ar fon ball cumainn na gaeoilte de nuair-eabhrac, curmuid fáilte 7 míle fáilte rómac. Tá lútgáir nór orainn go dtuagá an ocaí reo búinn le n-ár n-áir-mear orit o'foillirugáó áit, 7 le n-ár mburdeáir do ráó leat i ucaib na hoibne uetrad-taige tíoréamla atáir ag veunam ar fon rean-teangao na héiréann. Deagán bliáóan ó fóin, go veimín, bí réad na teangao rin íreal 7 uona go leor; áit má rgiobáó i beag naó ó'n mbáir, 7 má cógaó i cum áite níor áirve 7 níor uairle i mearg ár noaimead péin, ir leat-ra aihán an áirio ir mó o'ónóir an áirpmaig luacáir rin.

Síó go bfuilimio-ne 'n-ár noibneiróib tírí míle míle ar riubal ó oileán ár noúctair, fóir támuro doim cúpamaó 7 doim coimeáóad ar gac níó a baimear le cúir na tíre rin áir tá a clann nár fás a tréga riath. Sgaréa mar támuro i mearg cimead eile na héorpa



Δ λαβραρ Δ στεανγδα φείν αρ φωο να μόνι-είρε φεο, μοδωιζμιο ζο ζευρ εαφβυρδ όλίε-βαννα να ζαεόιλζε μαρ τεανγδαό έοιτείνν ι μβευλαίβ αρ μυντιρε. μαρ ριν σε, 'νυαιρ Δ έυαλαμαρ ζυρ κυρεαό καάοιρ να ζαεόιλζε αρ βυν ι η-άρο-χολάιρφε μηιυζε ηυαόαο, βί άταρ οραινν; άετ αν υαιρ Δ έυαλαμαρ ζυρ τυ φείν υοβ' οιοε 'ραν ζκαάοιρ ριν, βί ηίορ μό 'νά άταρ οραινν, όρι βί Δ φιορ αζαινν ζο ηαιβ "αν φεαρ εεαρτ 'ραν άιτ έειρε;" βιομαρ εινντε ζο στυβαρφα άαρ στεανγδαό αν κύραμ 7 αν ρτυοευρ βυό έόιρ οι φαζάιλ; 7 τρέ υο φομπλα 7 υο έεαζαρζ, ζο σόόζφαυό ρυαρ υειρτιοβαίλ ι μεαρζ μακ λείζινν αν χολάιρφε υ'ιομκαρφαό έολυρ να ζαεόιλζε ιν αοιμφεάετ λε ρόλαρ Δ ζρεοιυή αρ φωο κύζ κυίζαεό να ηείρνεανν—όιρ ιρ ι λάιηαίβ ραζαρτ όζ να τίρε λυιζεαρ βάρ νό βεατα να ζαεόιλζε 'ραν αν ατά λε τεάετ. ιν υο ηόρ-φαόταρ μαρ οιοε, φεαρ εαζαιρ, 7 ύζυαρ, έοιη-λίοναιρ ζακ υόάαρ Δ βί αζαινν αραε. αρ αν αόβαρ ριν τά βρόό οραινν φαίτε υο έυρ ροιηαε 'ραν ζκαναηαιν φεο ατά υίλεαρ υύινν ζο ηυιυόε, 7 ζεα-λαμυο ζαέ congnañ 'η-άρ ζευμαρ υο έαβαίρτ υυιτ-ρε αζυρ υοσ' έάιρυοιβ 'ραν μβαίλε ατά αζ ραόερμζαό ι ζεύρ τεανγδαό 7 ληρεαάτα αρ υτίρε.

αζ ρύιλ ζο υοέαηφαό υο έυαιρτ αρ αν υτίρ φεο ρλάν αρίρ έύ, 7 αζ ζυυόε ζο σταβραό υια φαο-φαόζαλ 7 ηεαρτ υυιτ λειρ αν οβαίρ ηόρι ατά αρ λάιη αζαε υο έυρ αζαό, ιρ ριννε, Δ shaol οηβυοιζ, αρ ρον Cumainn na ζαεόιλζε, υο έάιρφε ρίορα,

εαμονν τ. MacCρίορταηαίλ, ηαέοαράν.  
 ριαρραρ υε Cent, Ρύιηέλέιρεαέ.  
 υίλλιαμ ο μεαάαιρ, Cιρ'υοοιρ.  
 εηρί Mac άοιό.  
 Τομαρ p. υε ύύρ.  
 Cυρεαάτα.

The quarterly meeting of the R. I. Irish Language Society was held December 2nd, at their rooms, Brownson Lyceum, Providence, R.I. The President, Rev. T. E. Ryan, being unavoidably absent, Mr. M. J. Henahan acted as chairman. After the reading of the minutes by the secretary, E. De V. O'Connor, Esq., and reports of committees, Mr. Henry Mahoney, Chairman of the Executive Committee, placed considerable business of importance before the meeting, amongst which the advisability of appropriating some of the society money as prizes to those children who study the language in the schools in Ireland. After some discussion as to the amount and the proper disposition, it was proposed by Mr. William Doyle and seconded by Miss Ellie O'Neill—"That fifty dollars be appropriated and placed at the disposal of the Rev. President, who would confer with Rev. E. O'Growney as to the best means of applying it." This was agreed to unanimously. The Rhode Island Society prides itself in leading in this matter, although one of the youngest in the cause, as it emphasizes the sterling qualities of its members, and is an example which it is hoped will be emulated by their brethren in other places.

¶ The Gaelic League, London (8 Adelphi-terrace, Strand), held two meetings during the month of Decem-

ber, the proceedings being conducted mostly in Irish. Among the first members were Dr. Hyde (president), Mr. Thomas O'Flannaoile, Mr. Francis Fahy (secretary), Dr. Mark Ryan, Mr. T. O'Neill Russell, Major M'Guinness, Dr. Patrick Ryan (treasurer), Dr. J. P. Henry, Messrs. T. M'Sweeney, J. T. Carroll and Patrick J. O'Hanlon. Two meetings are held in each month, the next meeting being fixed for 17th January. The League has been formed within the Irish Literary Society, which has besides regular Irish classes every week.

## THE CLEAVER PRIZES.

TO THE EDITOR.

DEAR SIR,—Kindly allow me to correct a mistaken inference which was drawn by some National Teachers and others from the notice that appeared in the last issue of the *Gaelic Journal* regarding the Cleaver Prizes. I would wish to state briefly and distinctly that all I had to do was simply to send the books to certain teachers, a list of whose names, with the number of copies each was to receive, was supplied to me by the late Mr. Cleaver, as on former occasions. Mr. Cleaver had previously communicated with most of the teachers, informing them that they were to receive the prayer-books, and it was to those teachers only that the notice was directed. When the teachers on the list were supplied, only two copies remained out of the 1,000 printed for Mr. Cleaver.

Yours sincerely,

20th Dec., 1894.

PATRICK O'BRIEN.

## THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciuszko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

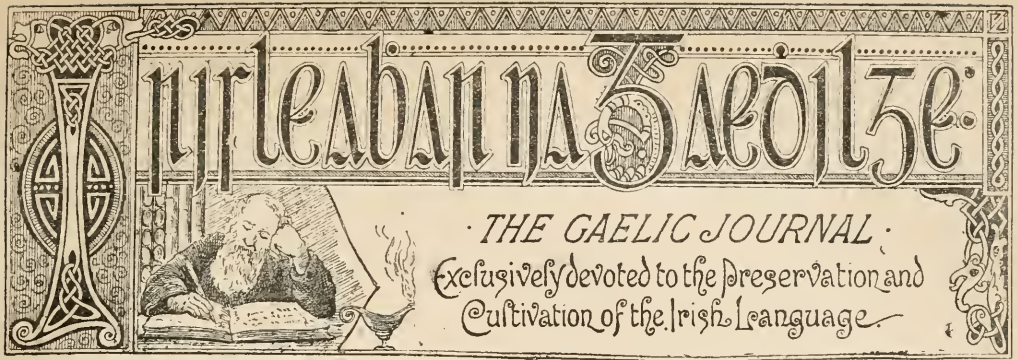
*MacTalla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing an Irish column—*Tuam News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, Inverness *Northern Chronicle*.

\* The *Donegal Vindicator*, Ballyshannon—weekly.

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### TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

### EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

#### EXERCISE LXXI.

§ 433. A sentence is a saying which conveys some complete meaning; as *atá Tomár cinn*; *ní raib* *Uisgíró* *ag an tobair* *moiu*; *fuair an fear báp*.

§ 434. Every sentence may be divided into two parts; (1) the thing spoken about, or the subject of the sentence, as *Tomár*, *Uisgíró*, *an fear*, above; and (2) what is said about the subject, as *atá cinn*, is sick; *ní raib* *ag an tobair*, was not at the well; *fuair báp*, died.

§ 435. In the sentences above, the words *Tomár*, *Uisgíró*, *an fear*, are said to be in the nominative case.

§ 435. In the sentences "Hugh burned the boat," "Art struck the horse," "the King killed the Druid," the words "boat," "horse," "Druid," are said to be in the objective case. For further illustration of the meaning of sentence, subject, case, &c., see any English Grammar. The objective case in Irish is commonly called the accusative.

§ 437. In modern Irish, as in English, the nominative and objective cases of words are the same in form.

§ 438. The article *an* aspirates the first consonant of feminine nouns in the nominative and accusative cases.

*An bean* (*van*), the woman.

„ *bó* (*Wō*), the cow.

„ *éaora* (*CHaer'-ā*), the sheep.

„ *éarraig* (*CHor'-ég*), the rock.

„ *éadaoir* (*CHoh'-eer*), the chair.

„ *feoil* (*yōl*), the meat.

„ *páirc* (*fau'-irk*), the field.

The student should here look back at what has been said about the effect of aspiration on the sounds of the letters, especially at the beginning of words.

§ 439. *Tabair dom an éadaoir*. *Tabair an feoil do nōia*. *Níl an páirc glan anoir*. *Bí an capall agur an bó ag an tobair*. *Níl an éarraig ag an sún anoir*, *atá sí bhuirte ruar*. *Cuir an éaora agur an bó in do páirc*. *Ná fág an bean ag an doirar*.

§ 440. The tall man and the young woman. The woman died; the man did not die. Do not leave the chair at the door. Do not give the hay to the ass. Do not give the meat to me; give bread to me. The meat is scarce. I did not see your cow on the road (*róo*). He did not see the cow and the calf.

#### EXERCISE LXXII.

§ 441. Feminine words beginning with *o* and *t* are not aspirated by the article in the nominative and accusative.

*An siallán*, the saddle.

*An tír*, the country, land.

§ 442. Δτά αν τίμ παρόβιμ, ní fuil ní bóct anoir. ní fuil mo éim paóvbiμ póp. ná cuim an oiallaio ap an apal, atá ní tpiom. Pás an teime ap an uiláim. ná oún an oopap, atá pé bpipte. Δτά αν έεapic (h-yarK) apur an coileac ap úna. ní' l ap noiallaio ap an láim.

The tillage field (ζοιπ) is not green, it is yellow now; the pasture field (πάπις) is green, it is not yellow. The mountain is high, it is between Armagh and the other mountain. Daniel O'Hea has the chair: he got the chair in the house. Do not put the thatch on the house yet, the weather is not cold, it is dry (and) warm. The winter is coming, it is cold (and) wet; the harvest was dry (and) wholesome.

## EXERCISE LXXIII.

TRANSLATION OF "THIS" AND "THAT."

§ 443. In the phrases, "this man," "this woman," and the sentences "this house is on the cliff," "this meat is not fresh," &c., the word "this" is translated into Irish by *ro* (sü, *like su in suspensio*).

§ 444. The word *ro* always follows the noun to which it refers.

§ 445. It is not sufficient to say *peap ro* this man, *bean ro*, this woman, &c.; in translating "this" the student must always put the article *an* before the noun and the word *ro* after it.

*An aill ro*, this cliff (the-cliff-this); *an aimpiu ro*, this weather; *an macaó ro*, this dog; *an bean ro*, this woman; *an feoil ro*, this meat.

§ 446. Similarly the word for "that" is *rim* (shin, *like shin in shinty*), and the article *an* must be used with it, just as with *ro*. As, *an áit rim*, that place; *an capall rim*, that horse; *an feoil rim*, that meat.

§ 447. Δτά αν πίοα ριν παοιμ áct atá an olann ro paopi. Tabairi oom an éatapim ριν, tabairi an pól ριν oo nópa. Suiró píoim ap an pól ro, a páapimig: an bfuil pzeul ap bié apac inoiu? An bpaca tú an capall mói ro? ní paca mé an capall ριν. Δτά αν coipce ro glap, atá an peagal ro buróe.

§ 448. Was this ship on the lake yet? No. This wine is dear, it came to Ireland from America. That wine is cheap. Put that trout in the bag, and put this salmon in the other bag. This salmon is fresh, the trout is not fresh, it is not wholesome. This man came home this morning.

## EXERCISE LXXIV.

§ 449. If an adjective accompanies the noun, the words *ro*, *rim*, are placed after the adjective, as *an pól beag ro*, this little stool. If two or more adjectives accompany the noun, *ro* or *rim* is placed last of all; as, *an túimne beag, tpiom rim*; *an tíμ úi, álumh ro*.

§ 450. The word *úo* (oodh) is used after nouns in the same way as *ro* and *rim*, as *an peap úo*, *an oióce úo*, *an áit úo*. The word *úo* is never used except with a thing connected in some way with the person to whom you speak or write; as, *an peap úo*, that man whom *you* have seen or heard of; *an oióce úo*, that night *you* remember; *an áit úo*, that place *you* know well.

In Ulster the word *you* is used in English just as *úo* is in Irish.

## § 451.

*apúr* (ä-reesh'), again.

*puam* (ree'-äv), ever (in the past).

*Ná cuim an gual ouib úo ap an teime. Cuim an bpeac mói in ap mála, áct cuim an bpeac beag úo in ap ábainn. Táimig an peap óz ro ábaile anoir, bí pé in ábain. ní paca mé an tíμ rim puam, ní puib mé in ábain póp. Puairi mé an oiallaio ro in ap pioa. Δτά αν genhpeacó ro puairi zo leoim anoir.*

§ 452. I was not in that house, but you were in the house. This man was not in my house. I was going to Derry that night, but I came home again. I was never in that place. Were you ever on this lake? I was never on Lough Mask, but I was on Lough Owel, and I was on that little island. There is a big tree growing on that island. That big tree is not growing on the island now. I gave that shilling to Nora. That winter was cold, that autumn was warm. I was in the house that morning.



## EXERCISE LXXV.

## § 453. IRREGULAR WORDS. C.

Some few words are irregularly pronounced because some consonants in them are not pronounced fully.

§ 454. Thus in a few words the three consonants *ngn* are contracted to *N* in pronunciation.

|          |     |                |     |          |         |
|----------|-----|----------------|-----|----------|---------|
| congnaò  | not | kūng'-nă       | but | kooN'-ă, | help.   |
| iongnaò  | —   | { ūng'-nă or } | —   | oo'-Nă,  | wonder. |
|          |     | { iNG'-nă, }   |     |          |         |
| oiongnaò | —   | dīNG'-nă       | —   | dee'-Nă. |         |

In Connaught, *kooNoo*, *eeNoo*, *deeNoo*.

## § 455. In many words

|    |           |           |
|----|-----------|-----------|
| oē | are pron. | t (t=d+h) |
| gē | —         | c (k=g+h) |
| ūē | —         | f (f=v+h) |
| mē | —         | mp        |

|      |          |          |             |
|------|----------|----------|-------------|
| Thus | rēoē,    | pron. as | rēite.      |
|      | leagē,   | —        | leaca.      |
|      | lioimē,  | —        | liopa.      |
|      | O'Dubē,  | —        | ō dhuf'-ee. |
|      | O'Coibē, | —        | ōkūf'-ee.   |
|      | iomē,    | —        | ūmpur.      |
|      | timēall, | —        | āimpāL.     |
|      | lūēmar,  | —        | lūfap.      |

[This is not to be imitated.]

## § 456. The names of rivers are feminine.

|            |            |             |
|------------|------------|-------------|
| an Bóinn   | ān Wōn,    | the Boyne.  |
| an Fēoiri  | „ yōr,     | the Nore.   |
| an Bēarība | „ var'-wă, | the Barrow. |
| an Laoi    | „ lee,     | the Lec.    |
| an Fēabail | „ ou'-ēl,  | the Foyle.  |
| an Līfe    | „ lif'-ē,  | the Liffey. |
| an Éirine  | „ aer'-nē, | the Erne.   |
| an Mhuarō  | „ Woo'-ee, | the Moy.    |

## marbbráinn.

páunaig stúnuún an bás an éliar-saol e.o.  
mac clíabain, maigistín ealaúna.

Clóirín liúg dían-ḡubac ómác,  
liúg páo-cúimác éúirreac bñónac,  
liúg éarí trínúé, ḡo bñuairí ári ḡcoméac  
ionmáin oimeac báir!

Tá bualaò bar arí íleapairí Éiréann,  
bualaò uapac tréuag san téamonn—  
Óiméig uairne uáinn le héigean,  
Fuarí arí ḡcapa báir.

Ír balb labairt lag na ḡaeóilge;  
Cáil í cunḡainí fionn na féile;  
Óo leagao luam reairc-buan a cléibe,  
Fuarí a capa báir.

Óo cneacáo teanga íáimí árí oípe,  
Cneacáo í rapaíoirí oó ríuib,  
Tá írí fann ó lann ḡeupí nímneac,  
Fuarí a capa báir.

Cap oéaprao féin? mo leun na tuara!  
Táim ḡan ḡaíoir, ḡo oítleac ruapac,  
Ní'l iunn am'íann, mo ḡieann oó ruaoao—  
Fuarí mo éapa báir.

A éapa éaoimí oéig-ḡnámí MíocClíabairí  
Náirí buirí oóet ná oíoeet ná oiaimí  
Ó' ionao aét í bpoéairí liaig-fíirí  
Néime—bñuigean ḡan báir.

Copracó, oéieao na Saína, 1894.

[Ní táimig linn an uan ío oó éurí fá  
élo an mí re oó ḡab éapáinn.]

## seaoína.

(Arí leanaíman.)

Peg. Oé beacá-ra,<sup>1</sup> a Cáit!  
Cáit. ḡo maíurí-re, a Peg! Ní oéim  
nác ḡo bñu<sup>2</sup> topac agam anoet.

Peg. Ambapa, tá, topac agat oíca ḡo  
léirí aét arí<sup>3</sup> Síle bñg.

Cáit. Cionnurí<sup>4</sup> o'féapáinn topac a beir  
agam arí Síle 7 í anníio í ḡcomnuíoe agat?  
Síle. Beirí topac arí ḡac don-ne'<sup>d</sup> anoir  
aici ó tá mac óḡ agá oéibñíurí.

Peg. Éirt, a éoice. Cionnurí tá Nell, a  
Cáit?

Cáit. Tá írí ḡo hana-máit,<sup>e</sup> a Peg, 7 tá  
an leañb ḡo maíe léirí, 7 ó ḡo oéimín 7 ḡo  
oéapbēta, a Peg, íré an leañb írí oéire 7 ír  
ḡleoiróte 7 ír ḡile a cónnaíuríoirí<sup>f</sup> iuaní ao'  
fíuríib cinn é, 7 ír mīre a mátaíurí.

Peg. Turá! Óeapap ḡurí b' í Nell a  
mátaíurí.

Cáit. Aíurú cnoc aírí marí rḡeul! oáirí  
noóic írí léirí. Aét ír mīre a bairt é.

peg. Ailillíú! a Cáit an<sup>3</sup> éipioré i<sup>1</sup>ti<sup>2</sup>,  
cao baó gáó raim 7 gan é ag toul cum báir?  
Nac maib an raga<sup>3</sup>it ann?

Cáit. Aét, go bpeucaró Dia oiminn! cao  
é rin agam dá máó? Dair noóic, níó nac  
ionghaó, i<sup>1</sup>ré an raga<sup>3</sup>it a báirt é, 7 mipe a  
feapam<sup>5</sup> cum báirt<sup>2</sup> leir, mé féin 7 Séa-  
mur. Aét cao a éur<sup>1</sup> aó' éeann é beir ag  
toul cum báir, a peg. Ní 'l aon coimari-  
taró<sup>4</sup> báir ari. Dia dá beanna<sup>4</sup>caó! Ná  
bíóó a eagla oir.

peg. 'Soó'. Dubhparóir<sup>1</sup> aí o<sup>2</sup>túir<sup>1</sup> gur  
éu<sup>1</sup> a má<sup>2</sup>airi, 7 ann<sup>1</sup>am<sup>1</sup> gur éu a báirt é,  
7 veir an Teagar<sup>3</sup> Cúio<sup>1</sup>paróir ná<sup>1</sup> féa<sup>1</sup>paró  
aon-ne<sup>1</sup> aét an raga<sup>3</sup>it é báirt<sup>2</sup>caó, muna  
mberóe<sup>1</sup>caó ré ag toul cum báir 7 gan  
raga<sup>3</sup>it ann.

Síle. Ní veirim ná gurab<sup>2</sup> am<sup>1</sup>laró mar  
tá an rgeul ag Cáit an aim<sup>1</sup>iri reo, ná  
feapair<sup>1</sup> cor léi cao óeap<sup>1</sup>aró lám<sup>1</sup> léi.

Cáit. Féagam le huóac<sup>1</sup>, a Síle, go bfuil  
an ceair agat. Ní feapair<sup>1</sup> cor liom cao  
uo óeap<sup>1</sup>aró lám<sup>1</sup> liom, 7 ní feapair<sup>1</sup> féin  
cao uo óeap<sup>1</sup>aró cor ná lám<sup>1</sup> liom. Dá  
bpeir<sup>1</sup>caó é, a Síle, beróe<sup>1</sup>caó áro-óion agat  
ari. Tá oir<sup>1</sup>ea<sup>1</sup>-ram ceana agam-ra ari  
guri oóig<sup>1</sup> liom go n-íor<sup>1</sup>paó é!

Sob. Ailillíú, a Cáit! cao é rin agat dá  
máó? Níor<sup>1</sup> maic<sup>1</sup> liom go mberóe<sup>1</sup>caó puinn  
ceana agat oim-ra, má 'r mar<sup>1</sup> rin óeap<sup>1</sup>á  
liom é.

peg. Dé bea<sup>1</sup>ca-ra, a Sobnuit! An  
bpeacaróir<sup>1</sup> Níor<sup>1</sup> ag tea<sup>1</sup>et?

Sob. Tá rí éu<sup>1</sup>gat an uoir<sup>1</sup> i<sup>1</sup>tea<sup>1</sup>.<sup>4</sup> Bí  
rí ag bagair<sup>1</sup> oim-ra panmuit<sup>1</sup> léi, aét bí  
eagla oim go gcaill<sup>1</sup>pin<sup>1</sup> aon éur<sup>1</sup> ve'n  
rgeul ran<sup>1</sup> Seaóna

Níor<sup>1</sup>. Feuc anoir, a Sobnuit! Níor<sup>1</sup>  
b'fíú óuit gan panmuit<sup>1</sup> liom.

peg. Dé bea<sup>1</sup>ca, a Níor<sup>1</sup>! Ní gearánta<sup>1</sup>  
óuit. Ní ma<sup>1</sup>air 1 b'rao 'n-a óiaró.<sup>1</sup> 'Seaó  
anoir, a cáilíníóe, uoiróíó<sup>1</sup> anoir annro 1  
gcom<sup>1</sup>gar na teine<sup>1</sup>caó. Tá an trá<sup>1</sup>ónóna  
buille beag glar ann féin. Sin é! B'  
féoir<sup>1</sup> anoir go bfuil<sup>1</sup>míó go fear<sup>1</sup>gar.

Sob. Feuc gur<sup>1</sup> maic a focu<sup>1</sup>igean<sup>1</sup>o Síle

i féin 1 n-aice Cáit, 7 gan eagla uiréi go  
bpmocparóe i!

Síle. Cogair, a Cáit! cao i an aim<sup>1</sup>at á<sup>1</sup>  
ari?

Cáit. Tá Eumonn.

peg. Agus Eumonn a á<sup>1</sup>airi. Síó é  
Eumonn óg. Eumonn óg na flann—ir  
bpeag an aim<sup>1</sup> i<sup>1</sup> a Cáit. Molaim éu!

Níor<sup>1</sup>. Agus molaim-re Seaóna. a peg,  
mar fuair<sup>1</sup> ré an rparán 7 ceao<sup>1</sup>tar<sup>1</sup>iang<sup>1</sup> ar.  
Aét cionnur<sup>1</sup> uo rgar<sup>1</sup> ré leir an méice? Níó  
ar rgar<sup>1</sup> ré 1 n-aon éor<sup>1</sup> leir?

Síle. Ir baogala<sup>1</sup> nári rgar<sup>1</sup> ré ari fo<sup>1</sup>-  
nam<sup>1</sup> leir.

peg. Níor<sup>1</sup> rgar<sup>1</sup> ré leir go o<sup>1</sup>án<sup>1</sup>gar<sup>1</sup>  
ar<sup>1</sup>aon go ti<sup>1</sup>g<sup>1</sup> Seaóna. Ir ari éig<sup>1</sup>in uo bí  
agáir<sup>1</sup> tabair<sup>1</sup>ca aco ari an mbaile, 'nuair  
connaic<sup>1</sup> Seaóna ari<sup>1</sup> an lean<sup>1</sup>b 7 an b<sup>1</sup>ic  
arám<sup>1</sup> ré n' o<sup>1</sup>rgu<sup>1</sup>il aige, 7 bí ré ra' o<sup>1</sup>mu<sup>1</sup>ó<sup>1</sup>  
1 n-a bpeacaró<sup>1</sup> ré ari o<sup>1</sup>túir<sup>1</sup> é. O' féac<sup>1</sup> ré  
ari Seaóna go buiróe<sup>1</sup>caó, 7 ann<sup>1</sup>am<sup>1</sup> uo rgeim<sup>1</sup>  
ré ar a ma<sup>1</sup>airi.

Ba gair<sup>1</sup>uo óóib 1 n-a óiaró rin go bpea-  
caró<sup>1</sup> Seaóna an bean éor<sup>1</sup>no<sup>1</sup>ócu<sup>1</sup>ig<sup>1</sup>te, 7  
o'féac<sup>1</sup> r<sup>1</sup>ire leir<sup>1</sup> ari go buiróe<sup>1</sup>caó, 7 o'orgu<sup>1</sup>il  
a lám<sup>1</sup> óear 1 gcaoi go bpeacaró<sup>1</sup> ré an  
r<sup>1</sup>gill<sup>1</sup>ing ann<sup>1</sup>ro ari éipioré a veáimann, 7  
ann<sup>1</sup>am<sup>1</sup> uo rgeim<sup>1</sup> rí ar a ma<sup>1</sup>airi, feib<sup>1</sup>  
mar<sup>1</sup> óeim<sup>1</sup> an lean<sup>1</sup>b.

Fé<sup>1</sup> éeann tamaill eile, uo connair<sup>1</sup>  
Seaóna ag riubal ari an mbó<sup>1</sup>car<sup>1</sup>, uoir<sup>1</sup>  
ama<sup>1</sup>ca, an uirne bo<sup>1</sup>et gur<sup>1</sup> éu<sup>1</sup>g ré an éeao  
r<sup>1</sup>gill<sup>1</sup>ing uo. Bí o<sup>1</sup>iom<sup>1</sup> an uirne bo<sup>1</sup>et leir,  
aét mar<sup>1</sup> rin féin, o'air<sup>1</sup>im ré go maic é.

"Ní feapair<sup>1</sup>," ari<sup>1</sup> Seaóna 1 n-a aig<sup>1</sup>neao  
féin, "ar coimeáo<sup>1</sup> ré an r<sup>1</sup>gill<sup>1</sup>ing a éu<sup>1</sup>gar  
uo, feib<sup>1</sup> mar<sup>1</sup> coimeáo<sup>1</sup> an bean a ceann féin,  
nó feib<sup>1</sup> mar<sup>1</sup> coimeáo<sup>1</sup> an lean<sup>1</sup>b an b<sup>1</sup>ic."

Ní túir<sup>1</sup>ge bí an méio rin ma<sup>1</sup>ctnam<sup>1</sup>  
veanta aige, 'ná o'iompu<sup>1</sup>ig an uirne bo<sup>1</sup>et  
ari a fáil, 7 éu<sup>1</sup>g a agáir<sup>1</sup>o<sup>1</sup> oirca. Uo bí dá  
óeoir<sup>1</sup> níor<sup>1</sup> ag tea<sup>1</sup>et anuar ó n-a dá fíúil.  
Uo fín<sup>1</sup> ré ama<sup>1</sup>ca a dá lám<sup>1</sup> 7 iao ari lea<sup>1</sup>caó,  
1 oir<sup>1</sup>eo go bfuair<sup>1</sup> Seaóna ma<sup>1</sup>airi ari a dá  
veáimann, 7 bíó<sup>1</sup>ar<sup>1</sup> ar<sup>1</sup>aon folaim. 'Nuair

connaic<sup>7</sup> Seaòna fain, eus ré rtiac-  
feucain<sup>7</sup> ar an bfeair noub, aet má eus,  
níorí euii-ran aon tpuim ann. Níorí leis  
ré air go bfeacair<sup>7</sup> ré an ouine boet.  
Nuairí o' feuc Seaòna eair n-air,\* bí an  
ouine boet imitighe.

Tiomáineasair leo. Níorí labairí aon-ne'  
aco focal. Fé' bfeiríeas bíosair ag ouineam  
ar an oisig. Buail ouine de na comair-  
panaib úmpa<sup>7</sup> 7 beannuig<sup>7</sup> do Seaòna.

"Dia 'r Muiríe tuit, a Seaòna," ar rí-  
rean. "Nac luat ra' lá atáir tagaighe a  
baile ó'n rriáir, 7 tu ao aonair leir!"

"Ní raib puinn<sup>7</sup> le ouineam agam," ar  
reirean, 7 eus ré rtiac-feucain<sup>7</sup> eile ar  
an bfeair noub. Níorí euii an feair noub aon  
tpuim ann, 7 annairí do euis Seaòna ná  
feacair<sup>7</sup> an comairíra é.

Chuairí irteas. Bí an eataoirí annrío  
i n-aice an tinteáin 7 gan cori curíe ói  
ó fás Seaòna í ar maríon. Bí an meál-  
bós annrío ar eiríeas, ar an noul gceasna  
ar a bfeacair<sup>7</sup> ré ar maríon í, 'nuairí bain  
ré an ooiríeas bíosairí mine airí. O' feuc  
an feair noub oiríeas, ar an gceasoirí 7 ar an  
meálbós. Annairí o' feuc ré ar Seaòna.

"Airíuig<sup>7</sup> í ríon," ar reirean.

Chuairí Seaòna anonn 7 euii ré a lám ar  
óiríom<sup>7</sup> na eataoiríeas.

"Ó!" ar reirean. "Tá rí ceangailte!"

"Euii ré an dá lám uirí. Teir ar  
rilleas ná feacas a bain airí.

"Ailillíú!" ar reirean. "Tá rí com  
oaingean 7 tá an eoirí nra' tuairíon!"<sup>10</sup>

"Airíuig<sup>7</sup> an meálbós," arí an feair  
noub.

Chuairí ré ruar 7 buail ré lám ar an  
meálbós. Bí rí com ceangailte de eas  
an íalla 7 eiríeas an eiríeas ar an lic oiríon.

Do ríeas Seaòna 7 eiríom ré a ceann.

"Seas," ar reirean. "Táim ríeas anoir  
munab ionann a' rí ríam.<sup>11</sup> Ní feasair<sup>7</sup> an  
tuoasal ná an ooiríon le eiríeas ead tá le  
ouineam agam. Ní feasair<sup>7</sup> ó eiríeas áiríeas  
na naoi bfeiríon<sup>12</sup> ead do eairíeas. Tá

feasair áiríeas a eairíeas uirí, eiríeas<sup>7</sup>  
ouine eiríon oem' lom ouiríeas áiríeas, 7  
uiríeas ré ionn, 7 beir<sup>7</sup> an oiríeas<sup>7</sup> 'n-a  
easas eairíeas im' eiríeas! Muiríeas ar  
ar lic mo eiríeas ríon mé gan tpuas gan  
eairíe! — b'feiríon, a ouine uairíe, go  
bfeasairí-ra an eairíeas bain oiríeas?"

(Leanairí de reo.)

#### TRANSLATION—(CONTINUED).

PEG. Welcome, Kate!

KATE. That you may live, Peg. I don't say but I have first place to-night.

PEG. Indeed you have first of them all, except of little Sheila.

KATE. How could I have first of Sheila, and she always here with you?

SHEILA. She will have first place of everyone now, as her sister has a young son.

PEG. Whist! you hussy. How is Nell, Kate?

KATE. She is very well, Peg, and the child is well, also; and, oh! indeed, and most certainly, Peg, he is the nicest, and the most exquisite, and the fairest child you ever saw with the eyes of your head, and I am his mother.

PEG. You! I was under the impression that Nell was his mother.

KATE. Yerra, a mountain on it for a story! Sure, so she is; but it was I that baptized him.

PEG. Alliloo! Kate of my heart within, what was the necessity for that, and he not going to death? Was not the priest there?

KATE. Ach! May God look on us! What is that I am saying? Sure, a thing not a wonder (of course), it was the priest that baptized him; but it was I that stood to him for the baptizing, myself and James. But what put it into your head he to be going to death? There are no signs of death on him, God bless him! Never you fear.

PEG. Why, you said at first that you were his mother, and then that you baptized him; and the catechism says that no person could baptise him but the priest, unless he was going to death, and no priest there.

SHEILA. I don't say but that it is how the story is with Kate these times, a foot of her's does not know what a hand of her's will do.

KATE. I leave by will, Sheila, that you have the right; a foot of mine does not know what a hand of mine will do, and I do not myself know what a foot or a hand of mine will do. If you were to see him, Sheila, you would be very fond of him. I have so much fondness for him that I think I'll eat him!

GOB. Alliloo! Kate, what is that you are saying? I should not wish that you would have much fondness for me, if that is the way you would do it with me.

PEG. Welcome, Gobnet! Have you seen Nora coming?

GOB. She is "to you" in the door. She was beckoning to me to wait for her; but I was afraid that I should lose some portion of that story of Seadhna.

NORA. See, now, Gobnet, it was not worth your while but to wait for me.

PEG. Welcome, Nora! It is not to be complained of for you; you have not been far behind her. Come, now, girls, move up here into the neighbourhood of the



fire. The evening is a degree cold in itself. There! Perhaps now we are rather snug.

GOB. See how well Sheila settles herself near Kate, and no dread upon her that she would be pinched.

SHEILA. Whisper, Kate! What is the name that is on him?

KATE. It is Edmund.

PEG. And his father is Edmund. Young Edmund—Edmund óg O'Flynn! It is a fine name, Kate. I congratulate you!

NORA. And I congratulate Seadhna, Peg, because he got the purse, and leave to draw out of it. But how did he part with the rake? Or, did he part with him at all?

SHEILA. It is to be feared that he did not part well with him.

PEG. He did not part with him until they reached Seadhna's house.

They had hardly turned their faces towards home when Seadhna saw again the child, and he having the loaf of bread under his arm, and he was in the form in which he saw him at first. He looked at Seadhna in a very thankful manner, and then vanished out of his sight.

It was a short time for them after that until Seadhna saw the barefooted woman, and she also looked at him most thankfully, and she opened her right hand in such a way that he saw the shilling there on the heart of her palm; and then she flew out of his sight in the same way as the child did.

At the end of another while Seadhna saw, walking on the road out before him, the poor man that he gave the first shilling to him. The back of the poor man was towards him; but, even so, he knew him well.

"I don't know," said Seadhna in his own mind, "has he kept the shilling I gave him, just as the woman kept hers, and as the child kept the loaf."

No sooner had he that much reflection made than the poor man turned on his heel and gave his face on them. There were two large tears coming down from his two eyes. He stretched out his two hands (and they) wide open, so that Seadhna got a view of his two palms, and they were both empty. When Seadhna saw that, he gave a side-look at the black man; but, if he did, he (the black man) did not take any notice of him. He did not let on to him that he saw the poor man. When Seadhna looked back again the poor man was gone.

They drove on: none of them spoke a word. At last they were making towards the house. One of the neighbours met them, and saluted Seadhna: "God and Mary with you, Seadhna," said he, "how early in the day you are come home, and alone too." "I had not much to do," said the other, and he gave another side-look at the black man. The black man did not take any notice of him, and then Seadhna understood that the neighbour did not see him.

They went into the house. The chair was there near the fireplace, and not a stir put out of it since Seadhna had left it in the morning. The *malvogue* was there, hanging in the same position in which he had seen it in the morning when he took the last fistful of meal out of it. The black man looked at them, at the chair and at the *malvogue*. Then he looked at Seadhna: "Remove that," said he.

Seadhna went over and put his hand on the back of the chair. "Oh!" said he, "it is clung!" He put the other hand on it. It failed him to take a turn or a bend out of it. "Alliloo," said he, "it is as firm as the leg in the *tuaigín*." "Remove the *malvogue*," said the black man. He went up and put his hand on the *malvogue*. It was as clung to the side of the wall as the stone would be on the ice.

Seadhna paused and bent his head. "There!" said he, "I am done for, now if ever. I don't know in the world, nor in all creation, what I am to do—I don't know from the Five Heights of the Nine Hosts what I shall do! No matter how good the care I take of it, some person will come, and, in spite of my most extreme efforts, sit in it, and the world will be in red war around me! I shall be slain on the flag of my own fireplace, without pity, without compassion!—Perhaps, sir, you would be able to take the malediction off them?"

(To be continued).

## NOTES.

[It is as well to mention here that *Seadhna* may be pronounced *Sheina*, with the same vowel-sounds as in the word "final."]

'*Ué beata-ra*, also *Ué oo beata*, *Ué ao' beata*, "you are welcome;" *Ué 'n-a beata*, "he is welcome;" *Ue 'n-a beata*, "she is welcome;" *nápa' Ué oo beata*, "*never welcome you*;" *nápa Ué 'n-a beata*, "never welcome her;" *Ué 'n-a mbeata*, "they are welcome;" *Ue beata gá'ra Ué*. The full meaning is, "May all the good results of this kind visit of yours go into your life." Literally, "may there be in your life off it!" *Ué*, off it, *ao beata*, in your life. [This may be a correct interpretation of this formula, so grammatically obscure. What goes to strengthen it is, that the usual way of expressing "result, consequence," in older Irish is by means of *oe* with the verb *beir*.

*Ir tpuag a ní naptá oe*  
*'n-ar noalcánab sgáthae*.

Sad is the result for us,

Us, the foster-sons of Sgáthach.

*Compac f'ir Ohiad*.

(*naptá*, *no-ay-tá*, which is for us; *ay*, infixed pronoun 2 plur., in Middle Irish). Lit., "Sad is the thing that is for us from it, in our foster-sons of S."

*pil ar a nemoenam oe*  
*maile méite moéleite*.

There results, for not holding it (the Fair),  
Baldness, corpulency, gray hairs in youth.

Modern, "*tá ar a naim-óeanam oe maile, méite moéleite*," the punishment threatened for the Leinster kings, who neglected to hold the great triennial games at Wexford. *tá oe*, *pil oe*, occur in hundreds of passages in Mid. Irish, expressing consequence. Hence, *nápa Ué ao beata* might mean *ná paib ao' beata oe*, "may your life have no (good) result from it!" &c.

On the other hand, the salutation, *Oia oo beata!* a *mhuie*, is used to translate "Ave Maria," not only in recent publications, but in the works of such masters of Irish as Gernon (author of *parhagar an amma*), Aodh Buidhe MacCuirin and Donlevy. In Connaught, the salutation, both in the prayer and in ordinary speech is '*Ué oo beata*, '*ré buir mbeata*, &c., showing that whether the word *Oia*, *Ué*, is corrupted into *ré* or is avoided through reverence, at all events the popular instinct of the meaning is clearly different from what Father O'Leary understands by it. Moreover, in Connaught Irish and in older written Irish, so far as I have observed, the vowel in *oe*, "off it," is short. In Connaught, *oe*, *oi*, are short, and *oo*, "to him," is long. In Munster generally *Ué*, *oi*, long, *oo*, short.]

<sup>2</sup> *ní oeiym ná go bpuil*, I don't say but there is, I think there is.

<sup>3</sup> Note the article instead of the pronoun *mo*.

<sup>4</sup> Nouns can be used adverbially to express direction, distance, time, &c. *Cár fábair éugainn? an bócar anois.* "In what direction have you come to us? The road from the east." No preposition is understood in the Irish. [*Tá sé míle uainn*, he is a mile from us; *bí sé i gCorcaig lé*, he was in Cork one day; *éainis ré Dia luain*, he came on Monday.]

<sup>5</sup> *ní gearánta óir*, "it is not to be complained of for you," "you have not done badly." [This form, the participle of necessity, survives to some extent in Munster: *ní tógta óim*, "it is not to be raised on me," "I am not to blame." See *beirte*, vocab., *Three Shafis*.]

<sup>6</sup> *ar poḡnam*, "well," "doing well," differs slightly from *go maí*, and implies progress towards good.

<sup>7</sup> *Órué*, "shape, aspect" [evidently a form of *oḡeac*].

<sup>8</sup> *feir*, "just as" [a very ancient word in this sense].

<sup>9</sup> *Scriac-feuáine*, "a drag-look," in which the eyes are strained sideways.

<sup>10</sup> *Tuairḡin*, a kind of mallet made of a round block of wood, one end being thinned off to form the handle (cop), which accordingly cannot be pulled out or loosened.

<sup>11</sup> *Táim péir*, "it is all over with me." *Munab ionann a' rian*, "if not the same as ever before." "I may have escaped before, but now there is no escape." *Munab ionann a'*, a common locution. *Eiteodair mife*, *munab ionann a' fear na caorac beirte*, "I shall be refused,—a thing that will not happen to the man with the boiled mutton."

<sup>12</sup> Perhaps the heights of Heaven and the nine choirs of angels are meant.

### Peasair na Laoḡaire.

[Some notes on dialect in above: *aná go bfuil* (Munster)=*naé bfuil*. <sup>1</sup> The writer says that this word is pronounced *air*, with *p* slender, in Munster. Some competent observers state that in Connaught the vowel-sound is as in *air*, but the *p* is broad, and that there is a clear distinction between the sound of *air*, "on," and *air*, "on him, on it." J. H. Molloy, in his Irish grammar, represents the Connaught pronunciation by *op*. <sup>2</sup> *Cionnur*, pronounced *connur*. It is wrong to suppose that this word represents *cia* an *nóir* or *cia* *nóir*. It is formed of *ca*, "what," and *ionnur*, "manner, way," now obsolete, except in the locution *ionnur go*, "so that." *aḡac aon-ne*, for *ḡac aon-neac*, *ḡac aon uinne*. <sup>3</sup> *ana-maí*; the prefixes *an*, "very," *fean*, "old," and some others, take a euphonic *a* after them in Munster. <sup>4</sup> *Chonnaipreoir*; for *Chonnaipcir*, *Chonnaipcar*, *Chonnacair*. This lengthening of *ir* into *rioir* is common in Munster—*an bpeacairi* for *an bpeacair*, "have you seen?" *Chualairi* for *Chualair*, "you heard;" *éanagairi* or *éanairi* for *éan(aḡair*, "you came." <sup>5</sup> *Seapaim* is used as a root instead of *fear*—*Seapaim ruar* for *fear ruar*, "stand up!" <sup>6</sup> *a don*, meaning "any," can precede a plural. [*Ar scúir* for *ar scúir*.] <sup>7</sup> *Tu* often with short *u* in Munster. <sup>8</sup> After a broad letter, *rin* becomes *rain*, *fan*, in Munster. <sup>9</sup> *ná* without eclipsis for *naé*, which eclipses in present-day Irish. <sup>10</sup> This old verb is now confined to Munster usage, and generally is used negatively or interrogatively: *ní feasair*, *ní feasair*, "I do not know;" *ní feasairi* (see note <sup>7</sup>), "you know not;" *an bpeasairi*, "do you know?" *ní feasair pé*, "he does not know;" *ná feasair pé*, "that he does not know," or "does he not know?" *ní feasairaim*, *-abair*, *-asair*, "we, you, they, do not know." <sup>11</sup> *Óair*. In Munster *ri*, *is* are usually pronounced *is*, as *ciḡ*, "house," pronounced *ciḡ*. There are some exceptions, where *ó* and *ḡ* are silent, as *amlaí*, "how, thus," and the ending of 2 plur. imperative, *oḡairi*,

"draw ye near!" In North Connaught the *y*-sound of final *ó* and *ḡ* slender is often clearly heard at the end of a word, just as at the beginning: *n-a-óair*, "na yee-y." This is, perhaps, the most correct sound; it is certainly the most consistent. <sup>12</sup> *foceuirgeann*: in Munster the relative forms of present and future, *foceuirgear*, *foceuirgear*, are nearly obsolete. In Connaught, the *r* is added to the ordinary present, *foceuirgeann*. <sup>13</sup> *ainm* is here feminine: properly *caó é an-ainm a' air*? <sup>14</sup> *Chonnaip*: the forms without *p*, *connac* or *conncar*, *connacair*, *connaic*, &c., though boycotted in grammars, are in common use, and are quite correct. <sup>15</sup> *peacair* for *pacair*. This form, and not *connaip* or *connaic*, is the right one after *ní*, *naé*, *an*, *go*, &c., yet is strangely omitted from some grammars. <sup>16</sup> *Leir*, often with a before it, a *leir*, is used in Munster in the sense, "too, also." In South Connaught, *preirín* (Old Irish, *preirín*, "in addition to that") is used in the same way. <sup>17</sup> *do óim*, *do óim* is used for *do rinne*, *níor óim* for *ní óairna*. <sup>18</sup> Munster *pé*, *paí*; Connaught, *paí*, *pó*; Ulster, *pá*, "under." The classical forms are *po* and *pa*. <sup>19</sup> *Roimir* for *roime*, "before him." <sup>20</sup> *Sur*, *go*, in this (Munster) usage must on no account be identified with English "that." It represents an older locution, *aḡ a*, *aḡ air*, "at which," as in the sentence, *an fear aḡ a bfuair a mac báir*, "the man whose son died," the man with whom his son died," there being no Irish word for the possessive relative, "whose." In Munster *aḡ a* became *go*; in Connaught and Ulster it became *a*,—*an fear go bfuair*, *an fear a bfuair*, &c. This locution became ultimately extended to many expressions in which the original *aḡ a* might seem out of place, as *an uime gur* (*aḡ air*) *éir ré an rḡillig do*, "the person (with regard to) whom he gave the shilling to (him)." <sup>21</sup> *oḡom* for *oḡaim*. <sup>22</sup> *car n-air* for *car air*; in Clare, *oul air n-aḡair* for *air aḡair*. <sup>23</sup> *Umpa*: in Connaught, *buaic uime fúm*, "a person met me." *pá* has supplanted *um* in a number of usages, as *tráct pá níó* for *um níó*, "about something," *pá noolais* for *um noolais*, "about Xmas." <sup>24</sup> *punn* (Munster), "anything of consequence, much" (in negative phrases). Probably from French *point*.

Learners ought to mark well all dialectal differences, as these, though usually trifling, are often an obstacle to learning the language orally. The chief characteristics of Munster Irish are largely exemplified above.]

### abRán ḡráda.

An fábair Donn cct.

ronn—"Cappais Ohonn."

Atáim pá ḡruaim ó conncar tú,

A cáilín éum de 'n folt donn rió;

Óir nḡs do fúile ḡrima uaim

Mo neair, mo lút, mo mheirneac tneun.

Nóir bim aḡ riubal 'ran oíde fuaip

An níó, lé fúil im' éiríde laḡ tréis

Go bfeicinn tú airí, a rúin,

Go ḡcluininn fuaim bhinn fuaip do béil.

Ocón-í-eó! mo éneac! mo bhíon!

Náe liom i ḡconnuiré tú maí rúin;

Éirte, éirte lem' glóir, 'r ná bí go déo',  
 A bláitín óis, aḡ magao fúm.  
 Tabairt gnió gan go dam fearoa, a rtoir,  
 Cuir átar móir im' éirtoe inoiú,  
 Tabairt rniugeao óróa dam a' r póg,  
 A' r iuaig an gleo i b'fao 'b'fao uaim.

Naḡ faoileann tú, gnió móir mo gniuaim,  
 Go b'faḡaim-je ruaircear ráim dom' éirtoe  
 I rmaoincib' ruamíneaca ráir-fuairce'  
 A bíor go buan im' éliab irtiḡ?  
 Ó mairon éuin go hoirtoe fuairt  
 Iré ro múnear dam-ra foigir  
 Sur tú mo iún, mo múnin, m' uan,  
 A bláit an ubail—éirte, éirte lem' gnióe!

Tá glóir ná gniéne ar gac taobh—  
 'Sé túr an lae rá iult aḡ teacé!  
 Ó bí-je féim dam mar an ngnéin  
 Aḡ rḡaipeao féim gíl orim gan bac.  
 Beirtoeao átar gléirgeal oriamn ariam  
 'Dá noéaríá féim "Ir tú mo fearie,"  
 'S ní beirionn rtiéir, acé lárionn rtiem  
 Im' fuirtoe leo' taobh ó rin amac.

### DOMNALL O'LAOGAIRE AGUS NA MNÁ SIÓE.

Do bí gaoil aḡ Míceál Ó'Concubairt aḡur  
 a bean le beag-naḡ gac uile óuine 'ran  
 b'paráirte—oo bí, mar a veirtoeao na com-  
 airam, earball fada aca—aḡur ar mairon  
 lá ar n-a b'riac oo bí comícionól móir  
 bailiḡte timcioll an rtiḡe, riéir éun uil  
 'ran rtoéirtoe. Do bí riao go léir aḡ cur  
 rior aḡur aḡ bíosán mar g'eall ar an  
 "rḡairt" oo leis Domnall ar aḡ an  
 córam an lá riome rin; acé níor b'fada  
 gur éaimis ré féim ar an b'fao. Do riuḡal  
 ré irteac i mearḡ na noaoime aḡur oo con-  
 baig ré ruar a éeann, mar oo bí 'rior aige  
 go riab riao aḡ á g'eairiao com mín le  
 tobac. Do beannuig cur aca óo, acé oo  
 bí rtoeall ar éur eile aca, aḡur o' iom-  
 puig riao a g'eul air; acé níor bac ré leo.

"Cao o'éirig óuit inoé nó cao oo óein

tú?" ar Peaoarí Bacac, "Naḡ móir an  
 rtoéille oo bí orit, a Óoinnail? Tá tú rá  
 órioc-mear anho inoiu."

"Naḡ cuma óuit anoir, a Peaoarí?" ar  
 Óoinnall. "Fá órioc-mear aoir tú? tá  
 'rior aḡur go mair go b'uil mipe anho gan  
 rpleaoácar oóib. Acé fan go róil aḡur  
 rior tú go mbeir an-bár aca liom ar  
 ball: ná bí ar an rtiḡe. B'féirionn go  
 mbeir ré i g'eumur uir congnao oo éab-  
 airt dom."

Ómíirg Óoinnall irteac 'ran teacé ann-  
 ran, aḡur o'fás ré Peaoarí aḡ r'araim  
 amuig aḡ beinn an rtiḡe, aḡ r'eucáirt 'n-a  
 óiaró aḡur aḡ eiaao a éinn.

"Congnao oo éabairt oo, an n-eao? cao  
 'n-a éaoir áirú? Ó, tá an rtoabail riari air  
 inoiu; buaileann ré an "oá 'liam Oacron"  
 amac 'r amac; go b'róirionn mo rtiḡearina Dia  
 orit, a Óoinnail!"

Iuair oo éuaró Óoinnall irteac, oo buail  
 re a óriuin leir an teine aḡur o'f'eucé ré go  
 g'euir ar an "nḡairgriaoe," acé an r-am ro  
 oo b'riug ré an gáipe faoi le hobairt móir,  
 aḡur oo congnuig ré irtiḡ i; acé ar a fon  
 rin féim, oo bí rniugeao aḡ b'riueao amac  
 ar a rúil.

Óiari ré ar r'ean-bean oo bí 'n-a riúe  
 ar a gniuga aḡ an teine cia an r-am oo beir-  
 toeao an leanaḡ riéir éun uil 'ran éomra,  
 aḡur uḡairt ri, i g'eann leac-uairie eile  
 nó mar rin.

"Tá ré i n'am éomra rtoirugaó, ir oóig  
 liom," ar Óoinnall aḡur oo éair ré rui  
 irteac ar an g'eiaabán.

Do éuaró ré amac anho aḡur oo éug  
 ré irteac éliab móir móna, aḡur éir go riab  
 teine mair rior éeana, oo éuir ré rior an  
 móir aḡur níor b'fada go riab na oaoime  
 aḡ cur alluir leir an meuo r'ara oo bí  
 air. Níor éuir Míceál ruim ar bí ann,  
 mar oo bí ré oearig-cinnce go riab Óoinnall  
 boét éaoirionn, acé uḡairt ré leir na  
 mnáib oo bí irtiḡ, an leanaḡ oo éur i  
 g'éoir le haḡaró na r'óerirtoe.

O'f'orḡuail Óoinnall an oá oóirre aḡur



éarpuing ré amac an teine ar nóir go maib  
poll móir taoib fíarí ve, agus annsan, sub-  
airt ré leir na daoimib do bí ag véanao  
iongantair ve:

“Tá ribre go léiri ‘am’ marluḡaḡ agus  
ag bíoan oim-ia ó mairim moé. Tá rib  
cinnite go bfuilim iméighe ar mo céill, aḡ  
nílim, buídeacair le Dia! Agus anoir a  
míicíl Uí Concubairí, feúe ar an iuso atá  
fá tóirí anoir agut!”

Leir rin do eus ré iapiacé cun gheim  
o’fagáil ar an “ngairgídeac” aḡ do bí ré  
rin io-éparíó do, agus ar oúnao do fíul,  
do éin ré gearrífíao sub ée féin, agus le  
rḡieao uatbárac o’airíḡ na daoine míle ó  
baile, do léim ré ar an gclíabán, agus  
amac leir ar an nooir marí ríde gaoite  
agus an maoríao ‘na oíarí agus na bua-  
cailiríe óga ‘na oíarí rin airíre. Aḡ do  
eus an gearrífíao na cora uatá go léiri  
agus ní faca ríao ní ba mó é. Ir oóca gur  
cuní ré leíteao an cúnatae ríoi é féin agus  
Domnall go háiríḡe.

Níoi airíḡe donuime iuam a leitéiríe  
gleó a’r do bí, nuair léim an gearrífíao  
imearḡ na mban. Tóiríuḡ ríao ag rḡiea-  
oairí agus do éuarí cun aca i luige. Do  
faoil na daoine amuirí go maib Domnall ag  
éiríḡe níoi meara, agus go maib ré ag  
marbáo na mban; agus nuair do iut ríao  
irteac cun ríeiríḡ do véanao, fuair ríao an  
clíabán pollam agus Míicéal agus gheim  
aige ar Domnall agus é ag iapiarí air ar  
ron anama a atair, cá maib a leanab.

“B’fupuro’ airíre,” doubairt Peaoarí  
bacac, “go maib níoi mó eolar aige ná  
leir ré air i oairí an iuso gíanna rin do  
iut amac ó cianab. Agus anoir, a Domnall,  
má tá don tuairíḡ agut ar leanab míicíl  
Uí Concubairí, tabair uair é agus beannaḡ  
Dé oir! B’fuil ‘fíoi agut cá bfuil an  
leanab?”

“B’féirí go bfuil agus b’féirí ná fuil.  
Aḡ fan go focair anoir go bfeirí mé.”

Oiméirí ré amac agus do cuní ré teac-

taire fá éin a máearí agus an leanab  
agus éairíḡ rí gan moil. Do tóḡ Domnall  
an leanab ó n-a máearí ag an nooir, agus  
do éairíbeán ré oir-na daoimib é. Do eus  
an máearí boḡ léim ar a corir le háear,  
agus ir iongantac ná mímé rí an criea-  
cuní; agus ar an taoib eile, do bí  
Míicéal ag róḡao agus ag crieao lám le  
Domnall agus ag tabairt buídeacair do  
agus leir-rḡeul i oairí na oiríe-bairíala  
do bí aige air.

B’éirí do Domnall annsan an rḡeul  
do mairíó ó éirí go veiríao, agus ‘nuair  
do bí ré crieoḡuiríḡe, i n-ionao tóiríam  
agus ríeiríao, ir bairíerí do bí aca.

O’fár an leanab fuar agus veiríao  
feairí brieag láirííe, agus do bí ré cun  
ceanairí ar Domnall a’r do bí ré ar a  
atairí féin. Nuair do éairíḡ an oiríe-  
airííí, do brieao Míicéal O’Concubairí ar  
a cun talíman agus oiméirí ré féin 7 a  
bean agus Míicéal Óḡ—ré rin an mac—  
anonni go h-Américá, agus bliaḡam nó do  
‘na oíarí rin, ‘nuair do cuní ré an bean  
aoiríao do lean Domnall iao agair do eus  
ríao conḡnao o’á éiríe cun maríeóáil fan  
tíri rin. Do bí an t-ao oiríe. Tá Míicéal  
Óḡ mairí agus é gan uiríeríbeirí an t-raoḡairí  
airí. Tá ré cun ríaríbeirí le ríionnara agus  
níl gheim ar bíe ar an airíḡíao aige. Níoi  
ionpuirí ré a cúl iuam ar donuime ó cúnatae  
an Cláirí agus bíveann céao míle fáirte  
aige ríoi na daoimib a téiríeann anonni ó’n  
taoib ro. Veirí ríao go mberí ré ag teacé  
abairí an bliaḡam ro éuríann cun don  
maoríe amáin o’fagáil, ríul a b’fagao ré  
bár, ar an áir ann ar bairí Domnall é ve na  
máirí Síre.

Níoi ríoi Domnall iuam. Tá ré curíe  
le tamall mairí anoir, agus ar an leacé do  
cuní Míicéal Óḡ ór a ceann tá na focair  
ro le ríeríeint:

Domnall O’Laoḡairíe

an fear do buair na daoine mairíe.

(Crieo).

## TRANSLATION.

Michael O'Connor and his wife had relationship with nearly every person in the parish—they had, as the neighbours used to say, “a long tail”—and on the morning of next day there was a great assemblage gathered round the house ready to go in the funeral. They were all *putting down* (talking about) and backbiting Daniel on account of the burst (of laughter) he let out of him at the wake the day before that; but it wasn't long till he himself came on the sod. He walked in among the people and he kept up his head, for he knew well they were cutting him as fine as tobacco. Some of them saluted him, but there was churlishness on another share of them, and they turned their backs on him, but he didn't meddle with them.

“What happened to you yesterday, or what did you do?” said Peter Bacach. “Isn't it great the foolishness that was on you, Daniel? You are under bad favour here to-day.”

“Isn't it indifferent to you now, Peter?” said Daniel. “Under bad favour you say! You know well that I am here independently of them. But wait awhile and you will see that there will be great friendship with them for me by-and-by: don't be out of the way, maybe it would be in your power to give me some help.”

Daniel went into the house then, and he left Peter standing outside at the gable of the house looking after him and shaking his head:

“To give him help, is it? For what reason, *aroo*? O! the d——I is behind on him to-day; he beats the two William Daxons out-and-out. May my Lord God help you, Daniel!”

When Daniel went in he *struck* his back to the fire, and looked sharply on the “hero,” but this time he bruised down the laughter and kept it inside; but for all that a smile was breaking out on his eyes. He asked an old woman who was sitting on her hunkers at the fire what time would the child be ready to go in the coffin, and she said, at the end of a half an hour, or that way.

“It is time for me to begin, I think,” said Daniel, and he threw an eye in on the cradle.

He went out then and brought in a great basket of turf, and, though there was a good fire down before, he put down the turf, and it was not long till the people were perspiring with the (share of) heat that was out of it. Michael took no notice of him, for he was *real* certain that poor Daniel was “light;” but he asked the women who were inside to put the child in readiness against the funeral.

Daniel opened the two doors and drew out the fire in a way that there was a big hole behind it; and then he said to the people who were making wonder of him:

“Ye are all slandering and abusing me since yesterday morning. Ye are certain that I am gone out of my mind; but I am not, thank God! And now, Michael O'Connor, look on the thing that is under a wake here with you.”

With that he made an effort to get a grip on the “hero,” but he (the “hero”) was too quick for him, and, on the closing of your eye, he made a black hare of himself, and, with a terrible shriek that was heard a mile from home, he leaped out of the cradle and out with him like a “fairy blast,” and the dog after him, and the young boys after him again. But the hare brought the legs from the whole of them, and he was not seen any more. I suppose he put the breadth of the county between himself and Daniel at any rate.

No one ever heard the like of the confusion that was when the hare leaped among the women. They began to

scream, and some of them fainted. The people outside thought Daniel was *getting* worse, and that he was killing the women; and when they ran in to make peace they found the cradle empty, and Michael (and he) having a grip of Daniel, (and he) asking him for the sake of his father's soul where was his child.

“It was easily known,” said Peter Bacach, “that he had more knowledge than he let on about that detestable thing that ran out awhile ago. And now, Daniel, if you have any information about Michael O'Connor's child, give it from you, and the blessing of God on you! Do you know where is the child?”

“Maybe I do and maybe I don't. But wait awhile quietly until I see.”

He went out and sent a messenger for his mother and the child, and she came without delay. Daniel took the child from his mother at the door and showed him to the people. His (the child's) mother gave a leap out of her body with joy, and it is wonderful she didn't smother the creature; and on the other side, Michael was kissing and shaking hands with Daniel and giving him thanks, and excuses for the bad opinion he had of him.

It was necessary for Daniel then to tell his story from beginning to end, and when he was finished, in the place of a wake and funeral it was a wedding (*i.e.* a feast) they had.

The child grew up, and a fine strong man was made of him, and he was as fond of Daniel as he was of his own father. When the “bad times” came, Michael O'Connor was broken out of his (share of) land, and he, his wife, and young Michael—that is, the son—went over to America, and a year or two after that, when he buried the old woman, Daniel followed them, and they gave help to each other to find a living in that country. The luck was on them. Young Michael is to-day (and he) without the want of the world on him. He is as rich as a prince, and he has no hold in the world of the money. He never turned his back on a person from the County Clare, and there is a *cad mile faillte* with him for the people who go over from this side. They say he will be coming home this year coming to get one sight before he dies of the place in which Daniel took him from the fairy women.

Daniel never married. He is buried for a good while now, and on the monument young Michael put over him, these words are to be seen:—

DANIEL O'LEARY,

The Man who beat the Good People.

(THE END).

## NOTES.

ag cup ríor, “talking about;” *lit.*, “putting down.”

bíobán, “calumny, falsehood, lies.”

Doiceall, “churlishness.”

báiré, “affection, friendship.”

an óa 'liam Dacron, two fictitious characters who bore an unenviable reputation in West Clare.

ar a gnuá, “on her hunkers.”

Deap5-cinnce, “positively certain.”

le h-agháir na rocpaite, “in order to, with a view to.” See note on “agháir,” *Trí Blior-ghaoite*, page 301.

ríoe ghaoite, “a fairy wind.” Often applied to a sudden gust of wind, which, on a calm summer day, sends the dust on the road, or the hay on a meadow, whirling up into the air.

péiteacé, “harmony, reconciliation.”

an spóac-aimpí, “the bad times,” referring to the years '47-8.

uipéarburó, pron. upura in Clare; “want, need, indigence.”

Tomás O'h-aoosa.

## ANECDOTA FROM IRISH MSS.

## XIV.

MS. R.I.A.,  $\frac{23}{P.3}$  fo. 14a.Cf. *Leabhar Bhréac*, p. 261a.

1. *Taibhiet tuic<sup>1</sup> a coibhrena*  
*co tuíic<sup>2</sup> i<sup>3</sup> co léi<sup>4</sup>,*  
*ní gaba a n-almhara,*  
*mína be<sup>5</sup> t<sup>6</sup>ic<sup>7</sup> ní<sup>8</sup>ie<sup>9</sup>.*
2. *Cia gaba a n-eopeit<sup>2</sup>,*  
*n<sup>1</sup>ip mó<sup>2</sup>i<sup>3</sup> la<sup>4</sup> a<sup>5</sup> p<sup>6</sup>ie<sup>7</sup>,*  
*ama<sup>8</sup>il bí<sup>9</sup>o teime be<sup>10</sup>t<sup>11</sup> p<sup>12</sup>o<sup>13</sup>it,*  
*p<sup>14</sup>o<sup>15</sup>it<sup>16</sup>áile<sup>17</sup> p<sup>18</sup>ó<sup>19</sup>t<sup>20</sup> ne<sup>21</sup>it.*
3. *Doimbéia do áigeoib<sup>1</sup>,*  
*cio t<sup>2</sup>rién nó cio t<sup>3</sup>riúas<sup>4</sup>,*  
*u<sup>5</sup>oimbéia do boctánaib<sup>6</sup>,*  
*ó ná p<sup>7</sup>riú<sup>8</sup> a<sup>9</sup> lúas<sup>10</sup>.*
4. *Doimbéia do fenóiaib<sup>1</sup>,*  
*do p<sup>2</sup>eoib<sup>3</sup>—ní b<sup>4</sup>riéc<sup>5</sup>—*  
*ní<sup>6</sup>-taib<sup>7</sup>ie do p<sup>8</sup>ec<sup>9</sup>tácaib<sup>10</sup>*  
*la<sup>11</sup>im-bé imut<sup>12</sup> p<sup>13</sup>éc.*
5. *Cin fáil<sup>1</sup>ti, cin p<sup>2</sup>olab<sup>3</sup>ia,*  
*co cenn<sup>4</sup>raí, co cói<sup>5</sup>,*  
*co n-oíl<sup>6</sup>g<sup>7</sup>u<sup>8</sup>o<sup>9</sup> cá<sup>10</sup>c<sup>11</sup> an<sup>12</sup>ci<sup>13</sup>o<sup>14</sup>e,*  
*p<sup>15</sup>il, b<sup>16</sup>ia<sup>17</sup>p<sup>18</sup>, n<sup>19</sup>o b<sup>20</sup>ói<sup>21</sup>.*
6. *Co p<sup>1</sup>it<sup>2</sup> p<sup>3</sup>u<sup>4</sup> cá<sup>5</sup>c<sup>6</sup> coib<sup>7</sup>ne<sup>8</sup>ra<sup>9</sup>m,*  
*co n-ime<sup>10</sup>cla má<sup>11</sup>ip,*  
*co p<sup>12</sup>áir<sup>13</sup>it<sup>14</sup>in oú<sup>15</sup>ala<sup>16</sup>c<sup>17</sup>,*  
*t<sup>18</sup>riá<sup>19</sup>c<sup>20</sup>o<sup>21</sup> t<sup>22</sup>ia<sup>23</sup>ga<sup>24</sup>i do láim.*
7. *Óá cé<sup>1</sup>t<sup>2</sup> p<sup>3</sup>le<sup>4</sup>c<sup>5</sup>taim p<sup>6</sup>u<sup>7</sup> b<sup>8</sup>ia<sup>9</sup>t*  
*ca<sup>10</sup>ca oia do p<sup>11</sup>ri<sup>12</sup>é<sup>13</sup>,*  
*na t<sup>14</sup>ri<sup>15</sup> cóic<sup>16</sup>at do p<sup>17</sup>abáil<sup>18</sup>,*  
*n<sup>19</sup>i p<sup>20</sup>o<sup>21</sup>ráil<sup>22</sup> in b<sup>23</sup>é<sup>24</sup>p.*
8. *Mao áil tuic co mé<sup>1</sup>t in p<sup>2</sup>riá<sup>3</sup>o*  
*p<sup>4</sup>o má<sup>5</sup>m Sp<sup>6</sup>ir<sup>7</sup>o<sup>8</sup>a p<sup>9</sup>lan<sup>10</sup>,*  
*ní co<sup>11</sup>cla [ocur<sup>12</sup>] ní lu<sup>13</sup>ing<sup>14</sup>i*  
*la t<sup>15</sup>uá<sup>16</sup>caib<sup>17</sup> i<sup>18</sup> taig<sup>19</sup>.*

9. *Ní maib p<sup>1</sup>ie<sup>2</sup>ic mó<sup>3</sup>i<sup>4</sup> ac<sup>5</sup> é<sup>6</sup>ip<sup>7</sup>oi*  
*ac<sup>8</sup>t<sup>9</sup> p<sup>10</sup>ie<sup>11</sup>ic Oé namá,*  
*ua<sup>12</sup>ip i<sup>13</sup> p<sup>14</sup>lan in co<sup>15</sup>ip oia t<sup>16</sup>éig<sup>17</sup>,*  
*ba<sup>18</sup>t<sup>19</sup> p<sup>20</sup>lan<sup>21</sup> no t<sup>22</sup>éir<sup>23</sup> oá.*

10. *Né<sup>1</sup>c ná comalla<sup>2</sup>o in p<sup>3</sup>o*  
*'ra<sup>4</sup>n p<sup>5</sup>ep<sup>6</sup>u<sup>7</sup>p<sup>8</sup>tú<sup>9</sup>ip p<sup>10</sup>o<sup>11</sup>ú<sup>12</sup>a<sup>13</sup>i<sup>14</sup>,*  
*ní p<sup>15</sup>aca<sup>16</sup>it, i<sup>17</sup> ec<sup>18</sup>ta<sup>19</sup>ip<sup>20</sup>e.*  
*i<sup>21</sup> p<sup>22</sup>taim<sup>23</sup>téc<sup>24</sup>ta[is] t<sup>25</sup>riúas<sup>26</sup>.*

## TRANSLATION.

1. Let them make their confes-sions to thee  
Sincerely and earnestly.  
Do not take their alms  
Unless they do thy will.
2. Though thou take their offerings,  
Let not their love be great with thee ;  
As it were fire that were on thee,  
Scatter them (to those) under thy power.
3. Thou shalt give them to guests,  
Be they powerful or be they wretched ;  
Thou shalt give them to the poor,  
From whom no reward for it is found.
4. Thou shalt give them to old men,  
To widows—no falsehood.  
Do not give them to sinners  
That have store of wealth.
5. Without loud joy, without murmuring,  
With meekness, with lamenting,  
With forgiveness of every wrong,  
That is, that will be, that was.
6. With peace towards every neighbour,  
With great fear,  
With proper confession  
When one goes to absolution.
7. Two hundred genuflexions at the Beati,  
Every day continually  
The three fifties thou must sing—  
The custom is not too heavy.
8. If thou wishest with great love  
To be under the yoke of the pure Spirit,  
Do not sleep and do not eat  
With lay-people in a house.
9. Let there be no great love in thy heart,  
Save love of God only ;  
Since pure is the body to which it goes,  
Purely shalt thou go to Him.
10. Whoso fulfilleth not this,  
Which in the Scripture I found,  
He is not a priest, he is an outlaw,  
He is a wretched transgressor.

KUNO MEYER.

<sup>1</sup> .i. paca<sup>1</sup>it. <sup>2</sup> Sic LBr. almhara, P.  
<sup>3</sup> p<sup>1</sup>o<sup>1</sup>ra<sup>1</sup>il<sup>1</sup>i, P. p<sup>1</sup>o<sup>1</sup>ra<sup>1</sup>ile, LBr. <sup>4</sup> p<sup>1</sup>re<sup>1</sup>cu<sup>1</sup>i, LBr.  
<sup>5</sup> Sic LBr., b<sup>1</sup>éc, P. <sup>6</sup> Sic LBr., t<sup>1</sup>ái, P.  
<sup>7</sup> Sic LBr., o<sup>1</sup>lig<sup>1</sup>uo, P. <sup>8</sup> bá<sup>1</sup>i, P., p<sup>1</sup>o<sup>1</sup>to<sup>1</sup>b<sup>1</sup>ói, LBr.  
<sup>9</sup> ta<sup>1</sup>n, LBr. <sup>10</sup> Sic LBr., p<sup>1</sup>alá<sup>1</sup>ip, P.

<sup>11</sup> buan, LBr. <sup>12</sup> Sic LBr., om, P. <sup>13</sup> p<sup>1</sup>o<sup>1</sup>ra<sup>1</sup>ip, P.  
<sup>14</sup> t<sup>1</sup>riúas<sup>1</sup>ig, P.



## PROVERBS—MUNSTER.

(Mr. P. M'Carthy, Clohane Castle).

1. Seapam fáda ar coraib laga.  
Standing long on weak feet.  
[Féiceam fáda 7c. in Beara.—p. O L.]
2. Munimeac lágac, Laigneac rpleáac.  
Munsterman loquacious, Leinsterman obsequious.
3. Faoilíg a maibdaige ar na caoiuig.  
February kills the sheep [Faoilíg in Béara.—p. O L.]
4. Ní gearánta dom, ar nór éir na coire bhuite.  
I shouldn't complain, like the man of the broken leg.  
["Ní gearánta dom," agra fear na coire bhuite, that is, though matters are bad enough, yet they might have been worse; gearánta is a remnant of the O. I. participle of necessity, of which instances still exist in Munster.—p. O L.]
5. 'Sé a dícioll meac.  
If things come to the very worst, they cannot go beyond failure.  
[Sé dícioll an rgeil meac.—p. O L.]
6. Is úr rtiall do leacair dune eile.  
One is generous with what is not one's own (*lit.*, soft is a piece of leather belonging to another). [Is úll 7c., úll=oll: maí gíoll has become maí giull; or cionn, or ciún; and why not oll, úll?—p. O L.]
7. Solur fé beal raibce.  
A light under a kieve turned upside down. [Rún 7c. in Béara, that is, a secret that will leak out.—p. O L.]
8. Níl acé rái móimam 7 leanfao éu.  
It is merely, haste thou before and I will follow thee—that is, death at farthest is near to the youngest of us.
9. Is fearu déridonaise ná mó-déridonaise.  
Better late than never.
10. Carpar na daoine ar a céile, acé ní carpar na cnoic ná na pléibce.  
People meet, but hills and mountains don't meet, that is, don't ever do one a bad turn.

11. Tapraí[n]geann taitige toil,  
Acé tapraí[n]geann taitige loct.  
Practice draws desire on,  
But practice [too] draws crime on.  
[Taitige meuthige ar toil,  
Taitige meuthige ar loct.—p. O L.]
12. Comíad ban ar éleir.  
The conversation of women on a cliath, *i.e.*, a wickerwork kind of seat near the fire.  
[To which is added, in Beara, Comíad ná bíonn méir.]
13. Is teann gac maíad ar látaí a tige féin.  
Valiant is every dog on the site of his own house, that is, confidence is a good part of success.  
[Is teann gac maíad gearu ar uilár a tige féin, in Beara.—p. O L.]
14. Ní céideann moza ó péitio.  
There is no better selection than agreement or peace (*lit.*, Selection goes not from agreement).

(To be continued.)

## NOTES AND QUERIES.

(60). See October's *Journal*, pp. 110, 111.

I.—I. umápo or iomápo: umápo or iomápo in Beara.

4. par: This is a corruption of bar, I think, and was, no doubt, used this way:—bar leacá, bar ápo, bar gearu, 7c. I have often seen people use the bar (or bor) for measuring. Finally, when bor was corrupted to par, the meaning was lost, and so par veiponnaic, par moic, 7c., were said.

7. rúcar aca: rúca raga in Béara. rúca, cause, rag, a wrinkle (O'R.'s Dict.)

9. Níl fé fé (yee-a) an tige, I heard . . . fé óion tige, a few times: this seems to point to the right word.

11. ar uinn an lae: i ceimrú an lae in Béara.

14. bí fé aer aige: This is nothing but the prep. pr. ar (on him), as bí fé oim, oir, 7c., é déanam (I, you, &amp;c., had to do it) clearly proves; besides, if it were eipe, a burden, the prep. do or o' would be prefixed to it, as in o' uallac, do bí fé o' uallac oir an méir rin do déanam. In the following we have somewhat similar prep. pr. coming together: ní rabar faoi do, I wouldn't tolerate from him; ó éuair fe éuige aige, or ó éuair fe éuige oe, since he has carried matters so far, since he has pushed it to such extremes, since it is come to it (that).

16. ríomugao: ríap ríomugao in Beara.

III.—5. nár a dé do veis: Over and over again we are told that via do beacá, or via beacá means *welcome*. Dé do beacá, or dé beacá, is what I have always heard, and I live in a locality where there is splendid Irish

spoken by those who are not ashamed to speak it. I believe the proper spelling to be *veasg* (good), and that *via* has nothing whatever to do with it. The following are heard in Béara, and all over Munster for that matter: *n'a pai'* (= *ná pai*) *veasg* oo *gnó*, Ill may be your work! That your work may be not good! *ná pai' veasg* oo *faogal* = Bad luck to you! That your life may be not good! *ná pai' veasg* oo *fláinte*; *ná pai[b]* *veasg* oo *faotar*; *a!* *ná pai(b)* *veasg* *beata* *na muinte* oo *maib mo gé!*; *ná pai' veasg* oo *leigear*; *ná pai' veasg* oo *bir* (*bir*, cutting teeth); *na pai' veasg* oo *meior* (*vyiss* or *veis*) (*meior* I take to be another form of *bir*, and certainly the older, as *veimior*, a shears=*oi-mior* shows), *7c.*, *7c.* I think these examples prove that *veasg* and not *via* is the proper spelling. Suppose that it is not, let anyone put *via* instead of *veasg* in the above examples and see what can be made of them—nonsense. But, perhaps, some may say that *veasg* is the proper form; yes, certainly, but even in compounds it is *veasg*, as *veasg-oirpheasá*, and *dyas* in *veasg-fear*, as well as *veasg*, so that it has as-used three forms, or, rather, it is pronounced in three different ways. Why not a fourth?

*Uitir* I believe to be the vegetable *Lettuce*.

Παοιμνγ Ο'Λαοζαιπε.

#### GAELIC NOTES.

In future we purpose publishing brief accounts of the proceedings of branches of the Gaelic League and other Irish Language Societies, and of meetings connected with the Irish Language Movement, from reports furnished by officials of the various bodies, &c. The report of the proceedings of the Gaelic League, Dublin, for the month December-January, which appears in this number, may serve as a model. Reports may be sent in Irish or English, and ought to be in our hands not later than the 18th of the month, in order to be published in the ensuing issue of the JOURNAL.

Since his arrival in San Francisco, Father O'Growney has made the most of his opportunities on behalf of the Irish Language Movement. He has been interviewed by Pressmen, and has given a hopeful account of affairs connected with the language, and he has himself been busy in the press on the same subject. He has also addressed meetings, and aided in the establishment of Irish classes. It will please many, who are anxious about the matter, to learn that Father O'Growney's classes in Maynooth College are by no means in abeyance, but that his work is being worthily continued by a thorough and competent Irish scholar, Rev. Father O'Connell, of the Dunboyne Institution.

Mr. Tomás O'Flannaoile delivered, on January 9, a lecture on the Irish Language, under the auspices of the Irish Literary Society, at the Medical Hall, Thames Embankment, London. He characterized the use of the name "Celtic" instead of "Irish" or "Gaelic" in the programmes, &c., of the Royal University and of the Intermediate Education Board in Ireland as a ridiculous and unscientific blunder. Among those who took part in the discussion on the lecture was Mr. Alfred Perceval Graves, who regretted the practical exclusion of Irish from the National Schools.

#### NEW PUBLICATIONS.

The "Story of Gaelic Literature," by Douglas Hyde, LL.D. (an *Craobhin* *doibinn*), will very shortly be published. It will give a general sketch of our national literature from the earliest times, with many specimens translated into English. It will be one of the shilling volumes of the New Irish Library.

The January number of the new *Ulster Archaeological Journal* (quarterly, 16, Marcus Ward & Co., Belfast), besides being throughout of the deepest national interest, contains a number of papers of peculiar interest to lovers of the Gaelic tongue. Mr. P. J. O'Shea gives a list and description of the Irish MSS. in the Belfast Museum, devoting special attention to the Co. Down version of the *De Imitatione Christi*. Might it be hoped that Mr. O'Shea, who is a master of modern Irish, oral and written, will undertake an edition of this valuable work. Mr. Robert Young, J.P., C.E., contributes a paper on the Congress of Irish Harpers in Belfast, in 1792, an event to which it is hard to estimate our indebtedness for the preservation of much of our National Music. Dr. Douglas Hyde prints a Gaelic ballad from a Meath MS. This is, in many ways, a remarkable production, made on the French Revolution, and giving an insight into the feelings which that event inspired in the mind of the Gaelic people of Ireland. The "Miscellanea" and "Notes and Queries" of the journal also contain much matter bearing on the Irish language, and throughout the number it is evident that the Northern students of Irish history and archaeology fully recognise how indispensable is a knowledge of Irish to the elucidation even of the later history of the country. Among the illustrations, which are numerous and good, are portraits of the late Bishop Reeves, Hempson, the harper, and Edward Bunting.

#### THE IRISH LANGUAGE MOVEMENT.

GAELIC LEAGUE, DUBLIN.—On Friday evening, Dec. 21, a musical entertainment was given by Mr. Thomas Hayes (*Tomár* *ua* *h-aosa*) and a chorus selected from his pupils in St. Patrick's Schools, Cathedral Parish, and specially trained for the occasion. The programme, consisting of solos, part-songs, and choruses, the words and music being Irish throughout, was rendered admirably, and delighted a large audience.

Friday, Dec. 28.—After the usual classes, conducted by Messrs. Lloyd and Gordon, a reading from the *Gaelic Journal* was given by Mr. James M. Cogan.

Friday, Jan. 4.—A discussion was held in Irish on the subject "*Cionnuy tiorcfaó linn na gaeóilgeoirí ve beir neamhúm i n-a veangaró féin oo éur ná labairt!*"

Friday, Jan. 11.—The story of *máire ní Ruairc*, given in the appendix to Neilson's Irish grammar, was read by Mr. John MacNeill. Some discussion in Irish followed, and was taken part by Messrs. J. H. Lloyd, sessional chairman, R. J. O'Mulrenin, M.A., P. O'Brien, and others.

Friday, Jan. 18.—Mr. Patrick O'Leary read a humorous tale, "*páirín O'Uallais*," from a MS. collection, which he intends publishing.

## CORRESPONDENCE.

TO THE EDITOR.

NEWCASTLE, STAFFS,

October 24<sup>th</sup>, 1894.

DEAR SIR,—In my first letter to you I warned you that you would hear from me again; yet, as you must approve of my object, I hope you will not resent my intrusion.

The purpose of your JOURNAL, as stated on the cover, is the "preservation and cultivation of the Irish language." These purposes must evidently go together: without *cultivation* the language cannot be preserved as a living medium of communication. Accordingly I find (and with the greatest satisfaction) that this second part of your programme is being carried out from time to time in your columns, by the discussion of questions bearing upon the propriety of forms of words and modes of expression, and the comparative merits of different forms and constructions. This is as it should be; more especially as these discussions are conducted by able scholars and in the proper spirit.

But, in looking over the early numbers (I have now a good supply, though not yet a complete set), I have not yet come across the enunciation of any general canons in accordance with which these discussions should be conducted, and upon which, as universally recognised and immutable bases, all argument on the subject should be founded. Have such rules been laid down? Or are they so evident and so necessarily present in the minds of those who discuss these matters, that their enunciation is superfluous? On the latter point, at any rate, I am more than doubtful. To myself, the main directions in which our language requires cultivation are:—

- (1) Clearness;
- (2) Simplification;
- (3) Consistency.

Every proposal, therefore, which has one of these ends in view, seems to me deserving of approval. I do not, of course, pretend that there are not various other considerations; but these three appear to me to be paramount, if the language is to be fitted for a vehicle of modern thought. If these principles be granted, we shall not be found arguing that this form is better than that, because it is used in Connaught or in Munster, or because it sounds better, or because it is the traditional spelling, &c. Not that some of these considerations are without weight; but surely they ought to be altogether subordinate to the others, and especially to the first.

I will now give one or two practical illustrations of the application of these principles:—

(1) The omission of superfluous letters is desirable (pr. 2).\*

(2) *Aspiration* should be avoided as much as possible (pr. 1 and 2). Nothing, in my opinion, tends more to the enervation and emasculation of the language than the use of aspiration when it is demanded neither by grammatical relation nor by euphony; and this latter resembles freedom in one respect—great wrongs are perpetrated in its name.

(3) Where a form serves a useful purpose (f in future

and conditional of verbs), it should be maintained both in speech and writing (pr. 1 and 3). And here I would put in a strong plea for 3rd sing. cond. -*feac*, which seems to me very much needed, as otherwise -*fiò* or -*faib* of the future is not sufficiently differentiated from -*feab* or -*feab* of cond. (pr. 1).

(4) *oe* and *oo* should always be distinguished. I was much surprised and disappointed to find that this was not done in Dr. Joyce's edition of Keating, Bk. I., a work professedly intended for learners (*vid.* preface), nor even in Professor Atkinson's "Three Shafts." I would just, by way of conclusion, illustrate the disadvantage of this. I turn to the vocabulary in this latter work—a work of great care and erudition, I may remark *en passant*, but also intended to help "the young student who seeks to penetrate the secrets of Irish speech." Here I find:—

*aínnim*, I order (*oo*).

*buróeac*, thankful (to *oo*).

Now, is not this misleading to the student, and is he not thereby likely to be led into serious error? Both these expressions (as far as my observation goes) require *oe*, as is seen at once when they are used with pronouns:—

*oo aínnim muiú óiort.*—*Gen.* iii. 11.

*oo péir mar oo aínn an t-ídeanna óe mle.*—vii. 5; and *passim*.

The construction of *buróeac* has been fully treated in No. 27 of your JOURNAL, in which a German professor is taken to task for confounding *oe* with *oo*.\*

Hoping you will find this communication not unsuited to your columns, and that the principles enunciated in it will be examined, amended where necessary, extended, amplified and supplemented by the earnest and able workers who co-operate with you,

I subscribe myself,

Yours faithfully,

D. B. HURLEY.

[To the principles of "cultivation" laid down by Mr. Hurley no reasonable exception can be taken. We do not think that the word "cultivation," appearing on our cover, bears exactly the meaning that our correspondent finds in it. It rather means an active promotion of Irish literature—not so much the use of any efforts to make or keep the language right. Not that the JOURNAL has not at all times received and welcomed matter dealing with the language in a scientific spirit. Clearness, simplicity and consistency are certainly desirable characteristics in a language. Mr. Hurley seems to consider them chiefly as applied to orthography and pronunciation. This is difficult ground. For example, what are "superfluous letters?" The *é* of *iméacac* is superfluous in Munster, but not in Ulster. The *é* of *iméig* is superfluous in Ulster, but not in Munster. The final syllable of *buróe* is superfluous in Munster, not in Ulster. And so on. Again we find that in such compounds as *oam*, *oirt*, *oíom*, *oíort*, &c., the initial *o* is, in the written literature of the past 300 years, and in the spoken language, aspirated, unless a dental (or in Munster *t*) precede. Now *oam* is not more euphonic than *oam*, nor does any grammatical rule, such as govern aspiration in other cases, here apply, but usage alone, *quem penes arbitrium est*. Clearly, we cannot fly in the face of general usage, and we must leave to usage a large power of limitation, when we seek to apply any general principle; and not

\* Similarly *oib* should not be written for *oaitb*, though I dislike the trigraph *ait* altogether. Would not *ui* always serve the purpose?

\* I may say, at once, that I consider every approach to phonetic spelling an advantage.





might be appointed to decide upon the Irish names of such modern words as "telegraph," "bicycle," "train," "engine," etc., which might go into the dictionary, with the *imprimatur* of the Gaelic League, the only competent body in Ireland, after them, in the shape of the letters G. L.

To these brief suggestions I may add a few remarks. I. I think that a short and simple dictionary printed in Roman characters, with either dotted letters, or if that cannot be, with "h"s, would answer all requirements. The money for that could be more easily found. II. I think we may learn many things to be avoided from De Vere Coney's dictionary, where a string of Irish words are given one after another (some still in use, some manufactured, and some, I think, obsolete) as the equivalent of an English word, which English word often may have two or three meanings, as "right," for instance, which may mean either "right-hand" or "correct," or be the correlative of "wrong." If a student looking up the word "right," meaning "right-hand," find *ceap*, *cóip*, one after another, he will not know which word means the "right" he wants to get at. We must not fall into Coney's mistake, but even at the loss of some extra space carefully provide against this. Under such a word as "how," for example, might come all the Irish synonyms of the different counties and provinces for "how do you do?" Indeed I think I foresee that our dictionary, if it ever sees the light, will be quite as much of a phrase book as a dictionary, and, after all, that is what students really want. III. This being so, probably not more than one word in every six or seven of the English dictionary need be translated. I open now on chance an English dictionary. It opens at the word "symbolically." Anyone who has read his Keating must know that the Irish for that is *go páctac*, but who has ever heard it spoken? What is to be done? I should be inclined to write *go páctac*, with L for "literary word" after it, and add "symbolically, *i.e.*, allegorically," to prevent mistake. After "symbolically" comes "symbolization," "symbolize," both of which I would skip. Now comes "symmetrical;" there is no exact Irish for this that I know of, and I would not waste time by giving *riúar* or any other inadequate equivalent,—I would skip all the "symmetry" words (I speak as a Mid-Connacht man; there may be equivalents elsewhere of which I know nothing). Next comes "sympathetic," which of course could be easily translated, *com-fulaingeas*, but who ever heard the word? Of course the spoken Irish of "I sympathize with you in that," would be something like *tá mé ar son inntinn leat ann fín*. I think, perhaps, the whole sentence should be given with *literally*, "*on one mind with you*," subjoined. Next comes "symphonious," "symphony," "symphonist," which might be omitted, since anyone who looks out such words may have sense enough to look under the heading of "melodious," "musician," "tune." This will curtail space and save much trouble and expense. IV. In my opinion an English-Irish dictionary, though a *desideratum*, is not nearly so much wanted as an Irish-English one, but it is beyond measure much easier to accomplish and will be so much cheaper to produce, that as it will also pave the way for the other, it may well be attacked first. I have made this letter as concise as I could, yet I must apologize for its length. Perhaps somebody else may have other and better suggestions to offer. The thing can obviously not be done in a hurry, and still more obviously not by any one man, or in any one province. Yet something must be done for the study of Irish, which, for the first time since the Battle of the Boyne, is now attracting the attention of students all over Ireland, must not be quenched or

retarded at this most critical juncture for the want of a couple of cheap dictionaries, which are the very first *sine qua non* in the study of every language.

míre le meap móp

An Chialrbín doibinn.

P.S.—*Sab mo leirgeul fá go rgnobaim 'ran mbeupla gpanna. m'l don neap agam air an e-am ro!*

bás an chlar-saol e. o. mic chlabair.

Do'n pheap eagar.

a Shaoi tonmhu—

Díarr an bean uasal Iulian Helen ní Chlabair oim mhuirín do na cáirib ionadaithe do bí m' an uicéar go ag a fear, an uime uasal Euph D. Mac Chlabair do fuair báir fá deiseanaíge, go bfuil sí ag fágbáil 1.000 de éircearb caoince cloobuailce, agus go gcuirfí sí ceann uob éum gac uime muintearóba bí aige; agus mar ar gceona 100 ro tá 'n-a gceoinurde m' na scáirib donuigéte ag á paib don charo-ream aige leo. Búo m' léi páo leir na doaimb do rgnobad éurci le tpuarí dí mar g'eall air báir a ríu, go mbeir sí buiréac uob air pon a leirgeul do ghabáil i ocaib nár éurp sí ppeagra éuca. Tá don mac aianá aicí oárab' annm pparuig bman mac Chlabair, agus rín a paib de éloinn paib aicí; uoirp sí gur buacail an-óg é, agus bí áto-éion aige ar a áair. Do góill a báir éom móp rín air gur éamie bpeirteacé tpuom air do á deargab. Bhí pé éom uona rín naé paib don rúil ag a máair go oioceapó leir bipeac do fágbáil ná mapeacéam éar tpeimpe gárra.

San amurp cuirfí pé áair ar do léigéoirib a élor go bfuil pé anoir mópán m'péarr 'n-a pláimce, agus rí é munnigín a máair ar, go mairfí pé éum a oha do g'ráduagá, agus a máair agus tír a uicéar do g'ráduagá mar an gceona, óir uob' rín an éomairle tús a áair do ar leabair a báir tair éir a beannacé do éabairce oo.

Le móp-meap, rí m'ir do éara i gcuir na gaeóilege.

paoruis ó' bman.

## THE GAELIC PAPERS.

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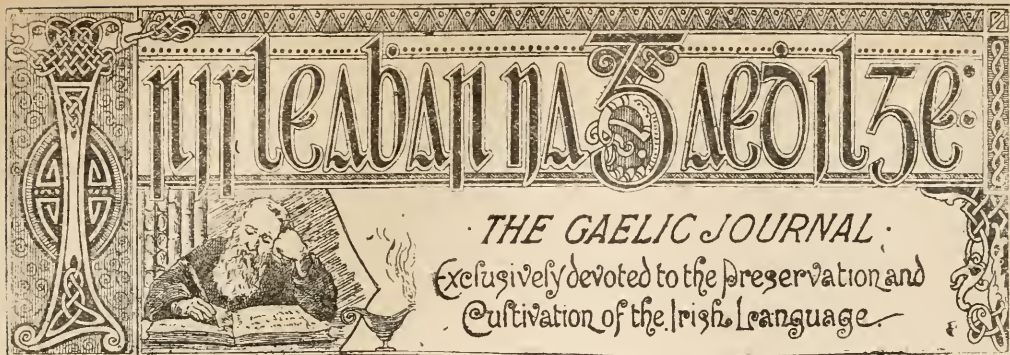
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NO. 12.—VOL. V.]  
[No. 60 OF THE NEW SERIES.]

DUBLIN, MARCH 1ST, 1895.

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### TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

The Central Committee of the Gaelic League is now endeavouring to bring about the formation of committees to take care of the Irish language movement in each of the Irish-speaking counties. All subscribers to the *GAELIC JOURNAL* and all members of the League resident in these counties are invited to join the committees. The Gaelic League has issued a circular with reference to this important step, and also a circular dealing with the formation and conduct of local branches. The circulars show what is to be done in very plain and practical terms. Those who desire to assist in the development of the movement in the provinces ought to apply to the secretaries for copies of these documents. The result of this action of the Gaelic League, if properly sustained, will be to place the movement in a position of strength that it has never hitherto reached.

The proposal to organize a revival of Irish music has now taken definite shape. A committee has been formed to set on foot a festival of Irish music under the Gaelic name of *Feir*. The president of the committee is Dr. Stanford. The Gaelic League has entered into the project in the hope of securing a prominent part in the vocal music for songs, etc., in the Irish language. We trust that, if only from the musical standpoint, the superior claims of our national tongue, with its great adaptability to music, and its uniquely melodious forms of lyrical composition, will commend themselves to those in charge of the project. We are confident that the result will command their approval and that of the public. The Gaelic tongue, which in its full and sonorous vowel-sounds and rounded utterance resembles the southern Romance languages, has been truly described as "melting into music," whereas English, as Mr. Alfred Perceval Graves, one of the chief promoters of the Irish musical revival, has said,

is "an essentially unmusical language." The fact that many of the vocalists may be ignorant of Irish, we need hardly say, constitutes no insuperable difficulty. Among the members of the committee who will be expected to see justice done to our native language at the *Feir*, are Dr. Annie Patterson (the leading spirit of the revival), Miss E. C. Atkinson, Dr. Sigerson, Mr. O'Neill Russell, Mr. George M'Sweeney, Mr. J. H. Lloyd and Mr. John MacNeill, all of them members of the Gaelic League.

### EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

#### EXERCISE LXXV.—(Continued).

§ 457. Cuip an báó beag ro ar an laoi, agus cuip an long úr ar an Eiríne. Ní fuil an bóinn leatán ag O'hoiceao-déa. Déa baile déa Cliaic ar an lípe. Fág an báó in ar an abainn úr. Ní faca mé an báó ag oul ruar an loic úr, bí re ag oul ar reac-pán ar an loic. Fuair mé an báó beag ro ar an loic agus táinig ré do'n oileán arís úr.

§ 458. The Moy is wide enough in Ballina. That young man got a salmon in the Erne. Put that book in your pocket, it is not heavy. This big book is heavy. That big wide book. The Foyle is wide at Derry. The Barrow, the Boyne, the Nore, the Foyle. I went from the Erne to the Lee. Dermot went on the Lee down to Cork, and he went from Ireland to Scotland. He was never in Scotland.

#### EXERCISE LXXVI.

##### 459. IRREGULAR WORDS. CLASS D.

The pronunciation of every language changes somewhat with time, and the spell-



ing has to be changed to suit the pronunciation. There are thus many differences of spelling and pronunciation between Modern Irish as now written and spoken and the language as it was written and spoken centuries ago. But some common words, although their spelling has changed with the general change, have retained wholly or in part their old pronunciation. We have already met some specimens.

#### § 460. I. PECULIAR VOWEL SOUNDS.

|      | Not    | but            | older Irish |
|------|--------|----------------|-------------|
| as   | og     | eg             | (oc)        |
| ai   | or     | er             | (oi)        |
| aiŕe | ag'-ě  | eg'-ě (§ 181)  | (oiŕe)      |
| aiŕi | ak'-ee | ek'-ee (§ 181) | (oiŕi)      |
| beas | baG    | beG            | beŕ         |
| ŕaib | rav    | rev            | ŕoibe       |

#### § 461. I. CONSONANT SOUNDS.

The consonants which have in some words retained, to an unusual degree, traces of an older pronunciation are *ð* and *ġ*. At present *ð* and *ġ* broad are pronounced with the guttural sound which we denote by the Greek *γ* at the beginning of words only. There is evidence that at one time *ð* and *ġ* broad had this sound always, and some words retain it in whole or in part. Thus—

cróðā, *pron.* krō'-ġā, or krōġ'-ā, brave.  
 ŕaibā, — dee'-ā-ġā, or dee'-āġ'-ā, godly.

§ 462. So ŕoŕuġā, a fishing line (dhŭr'-oo-a) is in Donegal ŕoŕuġā (dhŭr'-ug-a); and teasġlaċ, a family (teí'-laCH) is in Donegal teŕlaċ (teG'-laCH, and in some places teġ'-laCH).

§ 463. At the end of words *ð* broad is now silent. In Scottish Gaelic ŕaāð, etc., are yet pronounced roo'-aŕ. Some terminations of verbs have preserved the sound partially in our Irish. Thus, the terminations -aāð, -eaāð, of the 3rd singular of imperative, imperfect and conditional active of verbs are pronounced as a rule as -aCH, a softened form of an older pronunciation -aŕ. Again, the perfect passive terminations -aāð, -eaāð are pronounced in parts of Munster as -aG, a slightly hardened form of aŕ. Examples will be given in due course.

#### EXERCISE LXXVII.

§ 464. We have already seen that atá cōta nuaāð ar Art (a new coat is on Art) is the Irish way of saying that Art is wearing a new coat. Thus also all sorts of burdens are said to be on a person, not only actual burdens of any sort, but such burdens as grief, trouble, anxiety, anger, pain, hunger, thirst, etc.

#### § 465.

|                                  |                                      |
|----------------------------------|--------------------------------------|
| ocŕar (ŭk'-rās), hunger          | taŕt (thort), thirst                 |
| tuŕŕe (thursā, see I), weariness | uaġāċ (oo'-āġ-āCH), a load, a burden |
| oŕm (ŭrm), on me                 | oŕŕamn (ŭr'-en), on us.              |
| oŕt (ŭrth), on thee              | oŕŕarb (ŭr'-ev), on ye               |
| ar (er), on him*                 | oŕra (ŭr'-ā), on them                |
| uŕŕi (er'-ē), on her*            |                                      |

\* Note that these two words are irregular in pronunciation.

§ 466. Atá ocŕar ar ŕiall, atá taŕt ar ŕóŕa. Tabair ŕeoċ ŕo'n leaŕb, atá taŕt móŕi ar. Ní ŕuil taŕt oŕm anoir, ŕuair mé ŕeoċ uŕŕe ŕioŕ aŕ an tobar. An bŕuil ocŕar oŕt? Ní ŕuil, aċt atá taŕt oŕm, tabair ŕeoċ ŕom. A ŕiarmuŕo, tabair an ŕeup ŕo ŕo'n láŕi, atá ocŕar uŕŕi. Ní ŕuil taŕt ar an láŕi ŭo, aċt atá ocŕar ar an aŕal óŕ ŕo. Ná tuŕ uġāċ móŕi ar an aŕal ŭo, atá tuŕŕe ar anoir, bŕ ŕe aŕ an maŕŕaā ŕuŕ uġāċ móŕi coŕŕe ar a ŕuŕm. An bŕuil tuŕŕe oŕt? Suŕo ŕioŕ.

§ 467. Atá tuŕŕe oŕm, I am tired.

ŕeŕ ŕo ŕŕit (ŕeg dhŭ shgeeh) rest yourself, *literally*, let (away) your weariness.

Open the door, we are tired; we are coming from Armagh. I am not tired, but there is a pain in my back. John is hungry, Mary is thirsty, Dermot is tired. Nora is sick. I am very hungry (great hunger is on me). Were ye very thirsty yesterday. We were, but we got a drink at that little well. That well is cold and wholesome. Dermot and Teig were in that place yesterday, and they were tired when they came home at (in the) night. Are you tired? I am not tired to-day. I was tired yesterday.

#### EXERCISE LXXVIII.

#### § 468.

|                                    |                            |
|------------------------------------|----------------------------|
| atēuŕla (ah'-vael-ā), regret       | eaġla (aGlā), fear         |
| bŕón (brōn), sorrow                | ŕaċŕoŕ (ŕaċ'-hees), fear,  |
| ŕoġŕoŕ (dhel'-yees), grief         | Connacht                   |
| mō bŕón (mŭ vŕōn), my sorrow, alas | tinnear (ŕin'-ās, sickness |

§ 469. Ní maibh Saorúige agam nuair bí mé óg, agus atá aitheanta oim anoir. Atá bhíon móir oimhinn anoir, atá ar n-ádh maibh. Nuair éáinís ríad do'n áit úr, bí eagla oimh. Éáinís eagla oim, áit ní fáca mé tairbhre ar bhé iní an áit ríon. An bhfuil fáitbhre oim? Atá tinnear tíom ar do mádhair. Ní fuil oimh ar bhé oim, áit atá tinnear oim, agus atá tairt móir oim.

§ 470. Come in and sit down and rest yourself. Sit down on that little stool; do not sit at the door, the day is cold and wet. Is that woman sick now? She is not; she was sick, but now she is strong. Do not give me that meat, I am not hungry. That grave is not wide. That young beagle is lost; we did our best, but we did not find the fox or the beagle. Our oats (ar-Ger'-kē) is growing in that place. Put that little boat in the river. The ship is on the Erne, and there is a tall mast and a big wide sail on her. Are you sick. No, I am in pain (a pain is on me). Good-bye.

## EXERCISE LXXIX.

## ASPIRATION OF THE ADJECTIVE.

§ 471. When an adjective follows a feminine noun in the nominative or objective case, the first consonant of the adjective is aspirated. Thus—

bean móir (ban Wōr), a big woman.  
an bean móir (van Wōr), the big woman.  
atá an bean móir ag an tobair, the big woman is at the well.

But áit íolláin (ūL'-aun), a healthy place; atá an bean íonn (iN) ag an tobair, the fair-haired woman is at the well; ní fuil Nórta beag ag an doras, little Nora is not at the door. Atá an bean móir (Wōr) rō ríad, this big woman is red-haired, etc.

## § 472. WORDS.

cuair (CHoo'-ee), went  
cuima (koo'-ā), loneliness  
fiacail (fee'-āK-āl), a  
tooth

fuacht (foo'-āCHth), cold  
rlaḡoán (sLei'-dhaun), a  
cold  
dóiréad (dāe'-doo), tooth-  
ache

tinnear fiacail, toothache.  
tinnear fáirige, sea-sickness.

§ 473. Atá Nórta beag in a lúiré; fuair ní fuacht agus atá rlaḡoán uirí. An fiacail rō agus an fiacail úr. Ní fuil oimh oim, atá tinnear fiacail oim anoir. Cuair Máirte go h-Albain, agus atá cuima uirí anoir. Atá cuima ar Óirímuir, atá a mīac (wok) ag tairt go tír eile.

§ 474. I have a cold, I am not hungry, I am thirsty, give me a drink. The little mare is thirsty. She is not hungry, she got hay and oats now. The white cow is in the meadow. Are you afraid. No, but I am sick, I have the toothache to-day. as the weather is cold and wet. Dermot O'Kelly was standing at the door, and he got cold in his head (in a ceann). Nora is lonely, her mother died and her brother and her sister went to another country. Do not stand on the road, the road is wet and you have a cold already (céana).

## EXERCISE LXXX.

- § 475. 1. The white cow [is] young.  
2. The little cow [is] white.

Upon examining these two sentences, it will be seen that in the first the word "white" comes before the verb "is," in the second, the word "white" comes after the verb is. It is very important to note that in translating into Irish a sentence like the second above, the adjectives which follow the verb "is" are never aspirated or changed in any way.

1. Atá an bó bán óg (Wō Waun).  
2. Atá an bó beag bán, not bán.

So the sentence Atá an bó beag bán would mean "The cow is small (and) white."

§ 476. Níl Una beag tinn, áit atá tairt uirí. Ná cuir an ríallair beag ar an lár, áit cuir an ríallair móir rō uirí. Ní fáca mé bhíon an ag ban tobair, atá rí iní an tairt, agus atá bhíon agus cuima uirí. Cuair Sora ríor an bóir móir anoir. Atá an bó móir. Níl an bó móir iní an leuna. Níl bó móir áit, atá bó beag áit.

## seadhna.

(Ari leanamaint.)

"b'féidir go bfeudfaínn an eargaine haint óiob, o'éir é féin dá cupi oíria le lán-éirí, a'pá an feara uob go feara. "Nac aige beiréad an rporit oíria!—Cá bfuil an rporit anoir?"

"Tá an rporit go hainveir anoir domui-  
gim," a'pá Seadhna, "acé má tá féin ní  
uit-je ir cóiri é cáram<sup>1</sup> liom.<sup>1</sup> Ir oóca  
ná'ri éinir féin botún<sup>2</sup> iuam. Cia hí an  
bean uapal úo a míll tú?"

"Stao! rtao! a Seadhna, caicimír uainn  
é mar botún. Bainfeadpa an eargaine  
óíob ro uuit ar cóingiolll ná triáctairi  
cóiróe le haoinne beo 'ná marib ar an  
marzaó ro acá véanta agat féin 7 agam-  
ra le céile."

"Bíodó vo cóingiolll agat 7 fáilte," a'pá  
Seadhna. "Geallaim uuit ná fuil aon foinn  
oim-ra triáct air le haoinne. Ir amlaíó  
bí eagla oim go mbeiréad (= mbeiréad)  
ag cairiáil<sup>3</sup> le uaine eigin mar geall air.  
Acé má tá uúil agat rinn aiaon vo  
cóimeáo iúin air,<sup>4</sup> táim-je lán-trápa"

"O' iméig an feara uob ruar 7 éiom fé  
ríor i n-aice na cátaoipead, 7 le hóroóg a  
láime veire éin fé fáinne ar an otalaí  
'na éiméall, 7 éug Seadhna fé n-vearia gup  
eiuig, ar an áit 'nar éuimil an óroóg vo'n  
talaí, gal mar gal teinead, 7 gup éin an  
óroóg iuan ar an otalaí mar véanpaó  
bioi veaig iaiainn. O' eiuig fé annian 7  
éin fé ruar ar an mealbóig 7 éin fé  
fáinne 'na éiméiolll ar an bfalla, 7 éainig  
an gal céadna ar an bfalla, 7 o' fan an  
iuan ceadna 'na óiaró air. An fáro vo bí  
fé ar a éiomad, éug Seadhna feucáint  
gáir ar an eariball, mar bí coméiom aige.  
Connaic fé amuic 'na báiri ionga inóir,  
fáda cam, téagairéa, 7 bioi nime airiu, 7 í  
oá ríor-éapad féin anonn fanall, anonn  
fanall, mar beiréad báiri earibail caic 7  
é ag faipe ar luié.

"Dap fiaó! a 'bheanairg," a'pá Seadhna i  
n-a aigne féin, "má bíonn tocar oit,<sup>5</sup> ní  
beiró uic ingne oit."

Com maic 7 oá labairpaó (= laibeirpaó)  
Seadhna, tóg an feara uob a céann 7 o' feuc  
fé air. "Seacain an ionga fan," ar reirion,  
le heagla go mbainfead í an tocar oit-  
ra 7 go gcuirfead í teinneap i n-ionad an  
tochar oit. Iméig ruar anoir 7 airtiuig an  
cátaoir."

O' iméig Seadhna ruar 7 ir é a bí go  
cneacánac. Cuiri fé lám go haicillíóe  
airiu, 7 má cuiri, riuó leir í cóim éargairó 7  
bos í iuam leir. Cuiri fé lám ar an  
mealbóig, 7 ní túirge a cuiri 'ná cóiriuis  
rí anonn fanall fáin falla. O' feuc fé ar  
an bfeair noub. "O! a óuine uapail," ar  
reirion, "táim ana-buiréad oit! O! O! O!  
go mbuaróó oia go háro leat, 7 a mácair  
beannuigte!"

Oíre! a óuine, m' árian 7 m' anama!  
cóim luac 7 éainig an focal fan ar beal  
Seadhna, o' airtiuig an feara uob. Tóg fé  
ruar a oá lám cóim háro leir na haóar-  
caib. Éainig lairairi góim ar a fúilí. Vo  
iúinc an éiúb. O' eiuig an teariball, vo rín  
an ionga, 7 cuiri fé ana-búiri ar mar  
cuirfead leoman buile. Vo éoruiig an  
búiri rin le rianpuagó 7 vo boiri 7 vo  
neairuig airiu,<sup>6</sup> gup éit an t-úiláir, gup  
éit an tig, gup éit an rliab móir-éiméall.  
Nuairi connairic Seadhna an t-aéirugó 7  
nuairi airig fé ruaim 7 neair na búir  
rin ag boiriad 7 ag áirugó, vo éin an  
tig ballabáirin 'na éiméall, éainig rga-  
mall or cómair a fúl 7 vo uuit fé 'na  
énapán<sup>7</sup> ar an úiláir gan aicne, gan  
úilabria.<sup>8</sup>

Síle. O! a pég, éim é, éim é, O! O! O!  
pég. Eirt! eirt! a Síle a laois. Cao  
a éionn tú?

Síle. O! feara na n-aóaric, feara na  
n-aóaric. Cao véanpaó! cao véanpaó! O!

Cáit. Áiréócaro na cóimuirain í. Eirt a  
Síle, mo gíráó í rin!



Job. Tá do mátaí ag gabáil aníor an páiric, a ðeg.

Þeg. Tap i leit, a Síle, 7 fuirí ann go im uéat.

Síle. O! O! cao déanfao, cao déanfao! O! O!

Máire. Cao é seo ar riuéal ann go azaib? Cao do chúirí ag súil é, a Síle, a laoiḡ.

Síle. Máire, ní fearaí, a máim. I r amháid táinigis rḡanniaḡ oim, 7 ceapaḡ go bpeaca fearaí na n-aḡaí.

Máire. Fearaí na n-aḡaí! Aihú cía hé rin?

Síle. Fearaí an earbaill, a meapaḡ a ráo.

Máire. Fearaí an earbaill!

Síle. Fearaí an earbaill, 7 na hionḡain ann.

Máire. Máire go veimín féin, a ðeg, i r móirí an náire uir é. Tá aor óḡ an baile loirte aḡao. Ní fearaí (o) o'n tpaḡḡal ciannor baileḡirí a bfuil de ráiméirib aḡat irḡis i o ceann, ná ciannor coimeáḡann tú cúntaḡ oim, 7 ḡan tu aḡt tḡí bliaḡna veas cum na beallteine. Cao é an rḡéal atá ar riuéal anoir, a Síle?

Síle. Tá Seadhna, a máim, aḡt i r uóis liom go bfuil fé maib.

Máire. Gabaim-se oim ná fuil, 7 ná beirí, ní fíor caicín.

Síle. Dó máire,<sup>10</sup> fuairí fé an t-anaicé.<sup>11</sup> Tá mberíonn 'na cáir bíor cóim maib le háir.

Máire. Máire go maib cúigearí nó fearaí azaib ann. Cá bfuil an cúro eile?

Þeg. I r uóis liom, a mátaí, ḡur éaluirḡearaí uair.

Máire. Níorí ḡáo uóib rin. Eirḡis, a ðeg, a ḡamúin 7 faisḡ mu éirḡin le n-ite uóinn. Go veimín ní beas de féo an rḡeón a cúipeabaí ra leanb i o. Feuc ar rin maí oim a tḡagann airt. Ní veimín ná go bfuil rí 'na coolaḡ.

Síle. Aḡt nílim a máim; ní' blúipe coo-lata oim. Ní ríu bíorán a' r é. Níorí chúirí

aonne rḡeón ionnam; me fein fé noeara é. Tá mbáil liom ḡan beirí ag cuimníom ar cóim ḡearí 7 bíor ní fearaínn é. Ní cuimneócaḡ a tḡuille ari, an bteamnac. Ní fearaí (o) o'n tpaḡḡal a ðeg, cao do chúirí (o) ríacaib ari a leiríro de búirí do chúirí.

Þeg. Tá do cúro ollam anoir, a mátaí. Tap i leirí cúgam-ra, a Síle, 7 leirí roo mátaí a cúro bíro a caiteam. Sin é.

(Leanraí de seo.)

#### TRANSLATION.

"Perhaps I would be able to take the malediction off them, after himself putting it on with a full heart," said the black man, bitterly. "Is it not he that would have the amusement! Where is the amusement now?"

"The amusement is in a bad way, I admit," said Seadhna, "but even though it is, you are not the person for whom it is proper to throw it in my face. I suppose yourself has never made an infernal blunder. Who is that lady that ruined you?"

"Stop! Stop! Seadhna. Let us drop it for an infernal blunder! I shall take the malediction off these things for you, on condition that you will never speak to any person, living or dead, about the bargain which you and I have made with one another."

"Have your condition and welcome," said Seadhna, "I promise you that there is no inclination on me to speak of it to any person. 'Tis how I was afraid that you would be gabbling to some one about it. But if you are anxious that we both should keep a secret on it, I am satisfied."

The black man went up, and he bent down near the chair, and with the thumb of his right hand he made a ring on the ground around it, and Seadhna noticed that there arose out of the place where his thumb touched the ground, a vapour, like the vapour of fire, and that the thumb made a trace on the ground such as a red-pointed bar of iron would make. He arose then and faced up to the malivogue, and he made a ring around it on the wall, and the same vapour came out of the wall and the same trace remained after him on it. While he was in his stooping posture, Seadhna gave a sharp look at the tail, as he had the opportunity. He saw outside in the top of it a big, long, crooked, stout claw, and a poisonous point on it, and it continually moving itself, over and hither, over and hither, as would be the top of a tail of a cat and he watching a mouse.

"By a deer! my good fellow," said Seadhna, in his own mind, "if it comes on you there will not be the want of a nail on you."

As well as if Seadhna had spoken, the black man raised his head and looked at him. "Take care of that nail," said he, "for fear that it would take the itch off you and that it would put pain on you in place of the itch. Go up now and remove the chair."

Seadhna did go up, and it is he that was in a trembling state. He put his hand on it very cautiously, and if he did there it was (moving) with him as freely as ever it moved with him. He put his hand on the *malivogue*, and no sooner did he than it moved backwards and for-

wards along the wall. He looked at the black man "Oh! sir," said he "I am exceedingly thankful to you, Oh! Oh! Oh! May God prevail excessively with you! and His Blessed Mother!"

Oh yeh! People of my loins and of my life! As soon as that word came out of Seadhna's mouth the black man changed. He raised up his two hands as high as the horns. A blue flame came out of his eyes. The hoof danced, the tail became erect, the claw extended itself. His mouth opened, and he put the roar out of him such as a mad lion would. That roar began with a growling, and a swelling and strengthening came on it, until the floor vibrated, until the house vibrated, until the mountain vibrated all round. When Seadhna saw the change, and when he heard the sound and the strength of that roar, swelling and rising, the house made a spinning motion around him, a cloud came before his eyes, and he dropped in a lump on the floor, without consciousness, without power of speech,

SHEILA. Oh, Peg, I see him, I see him! Oh! Oh! Oh! Peg. Whist! Whist! Sheila, my darling! what do you see?

SHEILA. Oh! the man of the horns! the man of the horns? What shall I do! What shall I do? Oh!

KATE. The neighbours will hear her! Whist, Sheila, my darling she is!

GOD. Your mother is coming up the field, Peg.

PEG. Come here, Sheila, and sit here in my bosom (lap).

SHEILA. Oh! oh! What shall I do! What shall I do! Oh! oh!

MAURE. What is this ye are going on with here? What put you crying, Sheila, my darling?

SHEILA. Wisha, I don't know, Mom, 'tis how a terror came on me, and I thought I saw the man of the horns.

MAURE. The man of the horns! yerra, who is he?

SHEILA. Oh! the man of the tail I meant to say.

MAURE. The man of the tail!

SHEILA. The man of the tail and of the claw in it.

MAURE. Wisha, upon my own word, Peg, it is a great shame for you. The youngsters of the land are spoiled by you. I don't know in the world how you collected what *ra maishes* you have inside in your head, or how you keep an account of them, and you only thirteen years up to May. What is the story that is going on with ye now?

SHEILA. Seadhna is, Mom, but I think he is dead.

MAURE. I'll engage he is not, and that he won't, it is unknown when.

SHEILA. Why then, indeed, he got a terrible fright (what was next to death). If I was in his position I was as dead as Arth.

MAURE. I thought there were five or six of ye there. Where are the others?

PEG. I think, mother, that they stole away from you.

MAURE. Wisha, they need not have done that. Get up, Peg, an get me something to eat. Indeed not little as a wonder is the fright ye have put into this child. Look at that for a sigh that comes out of her. I don't say but that she is asleep.

SHEILA. Oh, I am not, Mom. There is not a bit of sleep on me. It is not worth a pin. Any person did not put a fright in me. Myself was the cause of it. If I may not be thinking of him so sharply as I was, I would not see him. I won't think of him any more, the thief. I don't know in the world, Peg, what caused him to put such a bellow out of him.

PEG. Your supper is ready, mother. Come hither to me, Sheila, and permit your mother to take her food. There!

(To be continued).

## NOTES.

<sup>1</sup> é éarain lion, to throw it in my face, to reproach with. The people sometimes translate it by, to return it to me.

<sup>2</sup> botún, a blazing indiscretion.

<sup>3</sup> caroinnail, blabbing, tattling.

<sup>4</sup> so coimeasó púin air, to keep a secret on it.

<sup>5</sup> A usual imprecation is tochar 7 oit ingine oir, generally used for fun.

<sup>6</sup> So boyy 7 so neartuis air, there swelled and there strengthened upon it. This is the true idiom, and not so boyy ri 7 so neartuis ri. The latter does not express a progressive swelling and strengthening; the former does.

<sup>7</sup> So euit re 'na énapán, he fell in a dead mass. This is the usual way for expressing a sudden fainting fit.

<sup>8</sup> Gan aithe gan úrlabha: aithe is the faculty of recognising persons and things; úrlabha is the faculty of speech.

<sup>9</sup> Gabaim-re oim. I'll warrant, I am certain that (*lit.* I take it on me). This is sometimes written and pronounced gan rioyyam, but it is manifestly wrong, because gan should then govern the substantive rioyyam, and the next verb should be in the indicative mood; gan rioyyam so bryul could not stand; it should be gan rioyyam tá. I have heard the words pronounced exactly as I have written them.

<sup>10</sup> Oó mair, why then indeed.

<sup>11</sup> Fuair ré an t-anaithe: anabha, anbaeta or anabhe, means some terrible fright, such as getting nearly drowned.

Ir mairg a báitear i n-am an anaithe  
mar tagann an shian i n-oiro na féarana.

## marbhrann

ar

An gCleabhaic Urruimeac.

I.

Mó léan mo oit pó éirí, mó lann im léir,  
An rgeal ro rghir ag tioraet anali éarí rál,  
Dá léir-éirí rior so'n buiróin le'ri fann an  
tíacé:—

An Cleabhaic crioit'le gan bhrig i mbann an  
báir.

II.

A báir nac rgeimleac rgaolteac cam ataoi,  
An neáimóac aobinn ioguir gabaír ro lion,  
Ir o'fágbair riol na oiaorbe i clann an  
féill  
Ag fáir 'na rmiroiróib raoile ag oamair i  
mbaoir.

III.

1 mbaoir níorí mairí an fearí gan élaon gan  
éaim,

Oit-éirí a fcan 'na plear ag méirilig air

Ὁ ἄσπις ὁ ἰσχυρὸς, ἡ νίκη σου ἀνέστη ἐν  
ἐνός ;  
San Ἰσχυρὸς σου ἐστὶν νίκη σου, ὁ ἰσχυρὸς  
σου ἐστὶν νίκη σου.

## IV.

Ծօ ցրածուից, օրի ուրի ցիւլլ ոօ Եօրրիօ՛ւ Գիւ  
 Գն ՄԵԳԵՐԻ,

Ὁ ἱεράρχης εἰπὼν ἡμῶν καὶ καὶ ἀποσταλέντων  
ἢ ἄλλῃ βουλή;

ԱժԵՐ ՎԱՆԱ ՎՈ ԴՅՈՒՄՈՒՆՑ ԶԱՆ ԵՐՈՅ ԼԵ ԵԼԱՅ ՈՒՆԱ  
ԿԱԼԼ

Χαίρειν ἄνθρωπε, να ἡέλειαν το ἱασηαῦ ὁ ἱαῖο  
α τῆαῖε.

V.

’Ηα τριαις ήτοι ήαρις αν τεαηδα ή  
σεόλτα ποζαι,

ԱժԵՆ ԵՍԱՐԻՆ ԶԵՆԱ Ի ԵՔԱՐԿԱՍ Ե ԸՕՄԱՇ  
ՇՕ ԸԱԾԱՐԻ

Ἐπεὶ φασὶν οὐκ ἔστιν ἀνάγκη τὰς ἀποδείξεις  
ἀποφασίζοντες;

Δὲ βιασθὲν οἱ ἀπαυτῶν περὶ τὰ πόδια αὐτῶν.

## VI.

Δὴν πόρ βεῖο αὐτὸν τὰ λυαῖα τοῦ ἁγίου,  
 λυῖτ αὐτοῦ τὰν πόρ αὐτὸν τὸν πόρ, παρὶ παρ  
 αὐτὸν;

'San ciobanlie cióda ran ngleó do muais a  
námairó

Ἰὸ λονναὶ λεοῦαὶ, ἰ μβεόλαιβ na ruαὸ Ἰὸ  
βηάτ.

VII.

Σο βιάτ 'η ἴαιτο παοι'η ηγρίειν το'η Σαοῦαλ  
 βεῖο αἶτρο βεό,

Բօր ճիւղնդ՝ զոմ 7 յեմս աւուս ժոր,  
 Զան տառն տօն զօ հագն և մալար բօր,  
 Ետն տիպն զօ զէ օր, ա լեւանայ ի քօ  
 ի ջաշ, մօ նյուն !

## TRANSLATION.

My sorrow, my want three times, my spear in my heart,  
This news of woe coming hither from beyond the sea,  
Telling to the throng with whom faint is the tale, That  
the generous Cleaver is without strength in the bonds of  
death.

O Death, how surprise-taking, mangling, treacherous thou art. The heavenly-man, pleasant and sensitive, thou didst take in thy net, And thou didst leave the seed of the mire and the children of deceit, Growing in their unwieldy masses of fatness, romping in folly.

In folly lived not the man without prejudice, without blemish, The dear land of his ancestors oppressed by slaughtering villains. He wept dolefully (*lit.* from the caul), and her tears extracted not scoffing from him, And the elegant Gaelic unused (*lit.* under must) till death he loved.

He loved (it), for he did not render homage to the brood of pride, Who hate in their hearts each Irish custom of most ancient renown ; But courageously he laboured, without looking to fame or vainglory, The high tongue of Eire to save from its condition of misery.

In her misery he injured not the tongue of most musical sound, But with bright gifts along with his own might he helped, To break the ties which are squeezing and choking her majestic-thin neck, Gaining for her, her just rights throughout the length and breadth of Fodla.

In it (Fodia) yet, will her voice be speaking high, Her plunderers without happiness, withering, hated by one and all; And the valiant champion, who in the battle put to the rout her enemy Fierce and furious, in the mouths of the sages for ever.

For ever while beneath the sun, there will be a living  
wight of the Gael, Who truly loves the dignity and sway  
of his own right people, Without joining sides till death  
with a different race. There will be bright mention of  
thee, Cleaver, under the sod, my sorrow !

πάσιν Ολοοῖται.

ON DO PHOBAIN (HOBAIN) OR O'PHOBAIN  
(O'OBAIN).

I have long intended to say a few words about the above, as it gives rise to some very idiomatic constructions. *Ó'fóbaip*, though of much the same sense as *is beag naic*, is yet far stronger than the latter phrase, being always used in regard to *something which was very near happening, but failed to come to pass*, as in the common instance, *Ó'fóbaip éam tuitim, I had like to fall*. It is usually Englished "had (or was) like," but also "came near (falling, &c.)," "nearly or almost (fell, &c.)," and in Donegal "had a'most (to fall)." I may confidently assert that this word is in common use in the spoken Irish of every Irish-speaking district of Ireland. I have heard it used by Gaelic speakers of the following counties:—Waterford, Cork, Kerry, Galway, Mayo, Meath, Armagh, Louth, Tyrone, and Donegal. This shows that it is universal, and by no means a provincial expression, though it is certainly true that its pronunciation differs slightly according to the three main varieties of vernacular Irish, viz., Northern, Western, and Southern. Although so widespread colloquially, hitherto I have been able to find only one example of this word in the modern literature—that is, in a text, for it is given in O'Begley's dict. This instance, quoted below, occurs in *Scáip Éamonn úi Chléirig*, written in the last century by *Seádan Ó'neachtáin*, a native of Meath. So far as I know, *Ó'fóbaip* has not been found in the works of Keating, or of any other classical writer of his time, nor in the more abundant older literature (though it may yet, perhaps, be discovered in some one of the numerous unpublished MSS. Strange to say, there appears to be no trace at all of it in Scotch Gaelic.

There are five colloquial forms of the word :

(1) *ḥobair* (*hobair*), both spellings found; *ḥ* = *č* or *h*, *o* short (Ulster and Mayo).

(2) *róbair* (*hóbair*), as above (1), but *o* long (Galway).

(3) óbair, used after ar or buò (Galway).



(4) *o'fóbaire* (*o'dóbaire*), both spellings used (Munster).  
 (5) *o'fóbaire* (*o'dóbaire*), used after *buó* (Munster).  
 O'Reilly gives "*foabar* or *oo foabar*," but the final *r* is always pronounced slender. O'Begley's spelling is *oobaire* and *obaire* (after *ir*).

Two constructions are used :

I. Followed by infinitive or verbal noun.

A. With preps. *oo* or *le* and their regimen, to denote subject.

Ex. *foabaire oam tuirim*, I had like to fall (Ulster and Meath).

Ex. *foabaire liom tuirim*, "I had a'most to fall" (Donegal and Meath).

Ex. *foabaire oó mo marbaó*, he had like to kill me (Armagh).

Ex. *foabaire ouit a bualaó*, you had like to strike him (Armagh).

Ex. *foabaire oó muc a ceannaó*, he had like to buy a pig (Tyrone).

Ex. *foabaire oo sheágan oo leaó*, John had like to knock you down (Armagh).

Ex. *oobaire oó báir o'fágaíl*, he was like to die (O'Begley).

Ex. [*buó o'dóbaire oam é óearmáó* (Cork). *G.J.*, Nov., p. 118].

Ex. *foabaire oam tuirim* (Galway).

B. In Galway and Mayo the personal is often substituted for the prepositional pronoun, when verb is intrans.

Ex. *foabaire mé tuirim*.

[*Cf. ir fearaó mé* (Galway)=*ir fíoraó oam*].

C. When the infinitive alone is used, the sense is passive.

Ex. *foabaire mo marbaó*, I had like to be killed (Armagh).

Ex. *foabaire a bualaó*, he had like to be beaten (Armagh).

Ex. *foabaire oo leaó*, you had like to be knocked down (Armagh).

[*Cf. ir cóir oam a óéanaím*, I ought to do it; but *ir cóir a óéanaím*=it ought to be done].

D. Very often, especially in Munster, the infinitive is omitted, the phrase thus contracted being then generally applicable to *something that had almost taken place*.

Ex. *o'fóbaire ouit*, you had a narrow escape (Munster).

Ex. *foabaire leat*, "you had a'most" (Donegal).

Ex. *foabaire ouit*, you had like (Armagh).

Note to A and C.—Can O'Begley be correct in making *oobaire óamra mo marbaó*=I was like to be killed? I asked several native speakers of Irish to English this phrase for me, and their translation invariably was, "I had like to kill myself!"

II. Followed by conditional, or, in some districts, though incorrectly, by past tense, preceded by *go*.

A. Conditional without assertive verb.

*foabaire go ouitirinn*, I had like to fall (Armagh).

*o'fóbaire go ouitirinn*, in Munster.

*o'fóbaire go mbuailfeá é*, you had like to strike him (Kerry).

*foabaire go mbuailfiré é*, he had like to be struck (Armagh).

*oobaire go noearmuo(f)áinn é*, I had like to have forgot it (O'Begley).

*oobaire go gcuirteaoi an fuais ar an rann cli oo'n tirlaó*, the left wing had like to have been routed (O'Begley).

*Su h-obuir go léigreao a móinn amaó*, so that he had like to dash (let) his brains out, *Seagán O neacáin* (*v. G.J.*, vol. iii., No. 29, p. 68).

*a' suir fóbair go mbuillfeao mo énoiré*, so that my heart had like to break, *Siampa an Gheimhrió*, p. 59.  
 B. Past tense. This usage obtains in Connaught and Meath, but must be corrupt, as it is unknown in most districts, and looked on by good Irish speakers as bad Irish.

*foabaire suir tuir mé* (Mayo and Galway).

*foabaire go noeacáir ré ar báiniré* (Meath).

III. Construction with assertive verb :

Both I. and II. are often found preceded by *ir* or *buó*, in order to distinguish present and past time.

A. Present time—

*ir oabair oó a ólú oo óailleanaim*, he is like to lose his credit (O'Begley), I.

*ir óbaire go ouitirinn*, I am like to fall (Galway), II.

B. Past time—

*buó o'dóbaire oam é óearmáó*, I was near forgetting it (Cork; *G.J.*, Nov. Number, p. 118), I.

*buó óbaire go ouitirinn*, I was or had like to fall (Galway), II.

*buó o'dóbaire go leaórá é* (Munster), II.

If we take I. and II. as the correct form of the phrase, *foabaire* would appear to be an impersonal use of the 3rd sing. past tense of *foabaim*, I attack, to which probably belongs, as infinitive, the word *óbaire*, attempt, effort, occurring in the Ossianic poem, *Cat Suiríre* (*v. bláit-flearg óe miltreánaib na gaeóilge*, p. 167). Cf. also *foabairíot*, they attacked. O'Don. Supp.

If, however, III. be the correct form of this idiom, of which the others would seem to be contractions, we would then have to analyze in another manner. *o'fóbaire* or *o'dóbaire* might then perhaps be considered as compounded of preposition *oo*, for, and *foabaire* (subs.), attack, approach, *foabaire ir ainn o'ionnroigiré*, Cor. Gloss. The word for word translation of *ba o'dóbaire oam é óearmáó*, for instance, would then be, "It was for an approach for me to forget it," which might afterwards develop into the present sense. I think the latter likely to be the true explanation.

S. LAOIOE.

## PROVERBS—MUNSTER.

(Mr. P. M'Carthy, Clohane Castle).

(CONTINUED.)

15. *ir géire rúil ra óúil ná óá rúil ra trolur*.

Sharper is one eye in the corner than two eyes in the light.

16. *ir fearú rúil le glar ná rúil le huais*.

Better is hope from the prison than from the grave.

17. *Cnuarann* (or *cnuaruirgeann*) *triúroill beairt*=Many a little makes a mickle (*lit.*, a bunch (of rushes) gathers a bundle, that is, when several of them are put together).

18. *ir maiú oo óeineann beinúin o'd óócar*.

Woe to him who makes perfectly sure of hope.

19. 1r gairb mí 'na gcuac.  
Rough is the month of the cuckoos  
(April).
20. 1r liaig gac o'tair.  
Every disease is a physician.
21. Ní luğa an fhoig 'ná má'tair an uilc.  
Not smaller is the fleshworm than the  
mother of evil.
22. Féar na bó féin faoi n-a heapball.  
The owner of the cow himself under  
her tail, that is, in asking others to  
help us out of our difficulties, our-  
selves ought to take the hardest part.

### an rí na c' rob le fağail báis.

(DONEGAL FOLK-TALE.)

Bí ní ann i b'ao ó foin 7 bí ré le beir  
beó ariam go n-innreócaó a m'ac féin  
rean-rgeal oo. Bí ré pó'ra ari f'eirear  
ban i noiaró a céile, a'c oo maribuis ré  
alig an t'raoğal iao, ari eaglia go mbeiréao  
páir'íoe ari bi'c aca. Lá amáin bí ré ag  
oul éaric leir an beala'c móri, agur a  
tiomána'c leir. Connaic ré carlin ag  
niğea'cán i riu'cán le coir an bealaig móri  
7 éuiri ré an tiomána'c ríor ag riap'iaig  
oi a' bpó'p'ao rí é. 'Sé oubaric rí leir an  
tiomána'c—"Stao oo éuro oéana'ni g'iuon 7  
magaró o'iu'ra." Éuaró an ní é féin ríor  
annrin 7 o'riap'iaig oi a' bpó'p'ao rí é.  
Oubaric rí go bpó'p'ao; 7 pó'rao iao 7  
éug an ní 'na baile í. B'iaóain 'na óiaró  
rin, éug an ní pá oearia an t'romar a bí ag  
éiu'ge innri, a'c leig ríre uiri'ri guri b'é an  
biaó maré a bí rí ag fağail a bí ag cuiri an  
biri'g rin uiri'ri. Tamall 'na óiaró rin  
o'ia'ri rí ceao ari an ní'g, cuairic a éabairic  
ari a má'tair, 7 éug ré an ceao rin oi.

Éuaró rí abairle annrin 7 ní iob rí i b'ao  
'na óiaró rin, 'nuair a bí mac óg aoi, 7  
éil rí é ari an ní'g, ari eaglia go maribócaó  
ré é. Éuiri rí an páir'ce ari oileamain 7  
éuaró rí ari air éum an ní'g. Nuair o'fár  
an gair'ri ruar, éuiri a má'tair ari rcoil é, 7  
b'ioó rí ag éabairic ari'g oo, gan ríor oo'n

ní'g, le leabair'oe 7 neiré ceannac oo.  
Ní iarb ríor ari bi'c aigé cia a a'airi 7 lá  
amáin bí ré gan ari'g oo, 7 éualaró ré  
iomriáo ari an ní'g ro go iob ré maré le  
éabairic uao ari'g oo. Éuaró ré ionnr' ari an  
ní'g 7 fuairi ré é ari f'uiréacán ran gair'roa,  
7 o'ia'ri ré ari'g oo ari. "An b'ruil rean-  
rgeal ari bi'c agac le hinnr'ic oain?" ari  
ran ní. "Ní'l," ari an buacail. "Maireaó  
ní éuibria m'ire ari'g oo ari bi'c ouir," ari an  
ní.

O'iméig an t-ó'gana'c leir maré éainic ré.  
Níori ríubal re i b'ao go b'pacaró ré páiric  
móri 7 mórian eallair innri, 7 éug ré pa  
oearia go iob na heallair lom, bo'c, gan  
reoir, g'ro go iob an féari ruar go o'í na  
haó'ia o'ia. Nuair a éuaró re g'io'ca  
eile, connaic ré cuib'ieann talman 7 r'ocra  
móri cao'ia'c ann, 7 bí ríao riama'ri, reolma'ri,  
bea'air'ce, g'ro na'c iob an féari a'c go han-  
lom. Síubal re leir ari'g guri ca'ao ari  
tobari uir'ge. Bí ré b'ric ag oul éaric ran  
uir'ge, 7 ceann amáin i lári bá'ie na'c iob  
co'riu'gao. Síubal ré leir ari'g, guri ca'ao  
ari poll móri uir'ge i lári a éarain. Bí  
plainc t'ia'ria ari an poll 7 bí ma'oa móri  
miltea'c ou'b, ari a iob r'labria iariann cean-  
gailte, lea'c-bealaig ari an plainc. Nuair  
oo éuiri an buacail a éor ari an plainc, le  
oul éaric an poll, lú'b rí ríor annri an uir'ge,  
ari m'oo go iob an t-ó'gana'c ari tí beiré  
báir'ce, guri iunne ré é féin oo co'riu'gea'c,  
7 ari an móimio o' éiu'g an plainc có'ri  
oaingean le g'aigneán, 7 léim an má'oa  
ou'b ríor 'ran poll ar a beala'c. O'iméig  
ré leir ari'g, 7 ca'ao ari tea'c-pobuirl, 7  
éuaró ré irtea'c ann. Bí r'agairic ari an  
al'cóiri 7 o' r'ia'riu'g ré an iob an ouine  
annrin a oéan'rao ari'iuon a f'iu'ceólaó.  
Oubaric an t-ó'gana'c go noéan'rao reirion  
é f'iu'ceólaó 7 iunne ré rin. Táimic ré  
colmáin g'eala irtea'c ari an o'ouir, 7 f'uiró  
ríao ari f'iréiri go iob an éair'iuon éaric, 7  
annrin éuaró ríao amac ari air. O'iméig  
an buacail amac ar an t'ig pobuirl ari'g, 7  
fuairi ré é féin i ngair'roa áluinn b'ieag

plúir, 7 bain ré ceann do na plúirí 7 éirí leir é. 'Ar leir féin annsin "dámberóinn ar ais an nís anoir, éirí do liom rígeálta iongantaca innint do, 7 seobann aigíeo uad;" 7 mar sin de o'fíll ré ar ais ionn' ar an nís, agus fuair ré 'na fíoré in' an gairíora é. "Cá bfuil tú uil anoir?" ar an ní, "nác goirio ó bí tú annreo a ionne." "Tis liom rígeálta innint uil anoir," ar an gairí.

"Maíreáó innir leat," labair an ní. 'O' innir an gairí do fá'n páiric eallais a éonnaic ré a bí cóim boct sin 7 an méao féirí a bí aca.

"Innreóaráó mipe óuit cao é buó ciall do rin," ar an ní; "ré rin doaine a bí as tiorio ar an t-raoal reo, 7 ríoc-éaé-le-éile aca, agus beó ríao in' an éiríora-éar rin go o'í lá an b'ieiteamnaí."

'O' innir an t-óránaé do fá na caoirí b'ieamí in' an páiric lom. "Sé rin deaó-daine a bí maí, caréanaé le éile ar an t-raoal ro, 7 beó an gléar maí rin o'íora go lá an b'ieiteamnaí."

'O' innir an gairí do fá'n tobair uiríe 1 n-a iob ré b'ic as uil éar agus ceann amám a láir báiric naé iob coiríora.

"Sin ré lá na reácmaine a bí as uil éar, 7 an 'Domnaé ar íocar."

'O' innir do fá'n póll móir uiríe 7 an carán caol éar, 7 an maóa uil as a coimeao.

"Sin írionn," ar an ní, "7 'ré an 'Díabál a bí 'ran carán, 7 mairí goiríora-éar éu féin 'ran móimio rin, beiréa cailte."

'O' innir an buácaill do fá'n tíg-íobuill 7 fá'n dírionn 7 na ré colmáin a éamie as éiríora leir.

"Sé rin ré mná a bí asamra, 7 maí mé aig go léir íao, ar eagla go mberéaó páiríora ar bí aca."

'O' innir an gairí do fá'n gairíora plúir do éonnaic ré, "agus," ar íeiríon, "ar eagla náé seiríora mé, bain mé ceann de na plúirí, 7 éirí liom é 7 rin éiríora é."

"T' eagla oim," uiríora an ní, "go bfuil mé cailte, oim buó cóirí gairí mac uil aca 'ran plúir reo."

Scairí ré ar a bean, 7 o'íaríora uil an iob amám mac aicí o'íora.

"Bí," ar ní, "7 rin é o'íora do éinne annsin." Nuairí a éalaró an ní reo, gléar re tám 7 éirí ré maí ar an talam.

Éirí an bainíora an t-óránaé íreáé 'ran pálar, 7 bí m'ieaé 7 íaríora ar t'rean-íora aig aig; 7 bí ré féin 7 a máirí go íona, íeunmairí ó rin amác: 7 mairí iob írao-ran go mberí íonne.

Reáarí MacFionnlaí.

#### TRANSLATION.

THE KING WHO WAS NOT TO FIND DEATH.

There was long ago a king who was to be alive ever till his own son should tell him an old story (a wonder or romance). He was married to six wives, one after another, but he killed all-in-the-world of them for fear they should have any children at all. One day he was going along the road, and his driver with him. He saw a girl washing in a stream by the roadside, and he sent his driver down to ask her if she would marry him. It is what she said to the driver: "Leave off your merry-making and don't be mocking me." The king himself then went down, and asked her would she marry him. She said she would; and they were married, and the king brought her to his (own) home. A year after that, the king noticed how bulky she was growing, but she pretended that it was the good treatment she was getting that was putting that improvement on her. A little while after that, she asked permission of the king to go on a visit to her mother, and the king granted it.

She then went home, and not long after she gave birth to a young son, whom she hid from the king lest he might kill him. She put the child to be nursed, and went back to the king. When the lad grew up, his mother sent him to school, and she used to give him money unknown to the king, to buy books, &c. He had no knowing who his father was; and one day, being penniless, he heard that this king was good at giving money away. He went unto him, and found him seated in the garden, and he asked him for some money. "Have you any story to tell me?" says the king. "No," says the boy. "Well then I'll give you no money," says the king.

The youth departed as he had come. He proceeded not far when he saw a large field and many cattle in it, and he remarked that they were poor, lean, and fleshless, although the grass reached to their horns. When he went a little farther, he saw a piece of ground with a flock of sheep in it, and they were fat, fleshy, and in prime condition, though the grass was very bare. He walked on again till he came to a well of water. Six trout were moving about in the water, and one in the middle at rest. He walked on again till he met with a large pool of water in the middle of his path. There was a plank across the pool, and a large, fierce black dog, to which a chain was fastened, half-ways on the plank. When the



boy put his foot on the plank to cross the pool, it bent down into the water, so that the youth was on the point of being drowned, till he crossed himself; and in a moment it became as firm as Gaigean, and the black dog jumped down into the pool out of his way. He again went his ways, and met a church, into which he went. There was a priest on the altar, and he asked if there was anybody there to serve Mass. The youth said that himself would serve it, and he did. Six white doves came into the door, and they sat upon a pillar till Mass was over, and then they went out. The youth went out of the church again, and found himself in a lovely, fine garden of flowers, and he pulled one of the flowers and brought it with him. He then thought to himself; "If I were back now again with the king, I could tell him wonderful stories, and I'd get money from him." He returned to the king, and found him sitting in the garden.

"Where are you going now?" says the king. "Is it not short since you were here before?"

"I can tell you stories now," says the youth.

"Well, then, proceed with them," says the king. The youth told him about the field of cattle which he saw, and they very poor, considering the amount of grass they had.

"I will tell you what that means," says the king. "That signifies people who used to be fighting and at enmity with each other, and they will be in that miserable condition till the day of judgment."

The youth told him concerning the fat sheep in the bare field. "They are good people who were kind and friendly towards each other in this world, and they will be in that happy state till the day of judgment."

The youth told him about the well of water in which there were six trout moving about, and one in the middle at rest. "That is the six week-days passing away, and the Sunday at a stand-still."

He told him about the great pool of water and the little pathway through it, and the black dog guarding it. "That's hell," says the king, "and it is the devil who was on the path, and if you had not crossed yourself that minute, you were lost."

The youth told him about the church and the Mass, and the six doves that came hearing it.

"That's the six wives I had, and I killed them all for fear they should have any children."

The youth told him about the garden of flowers, which he saw, "and," says he, "lest you might not believe me, I plucked one and brought it with me, and here it is."

"I am afraid I am lost," said the king, "for it ought to be that this flower is a son of mine."

He called to his wife, and asked her if she ever bore him a son.

"Yes," says she, "and there he is, right before your face."

When the king heard this, he grew pale and fell dead upon the ground.

The queen brought the youth into her own palace, and he had the kingdom and riches of the old king, and himself and his mother were happy and prosperous from that forth, and like them may we too be.

## NOTES.

Rob=raib, was. Ais an traoḡal=uile de'n traoḡal?=all in the world. An pí é féin, better an pí féin. Ionny' ar an píḡ=v'ionnyuḡe ar an píḡ, (he went) to approach the king, i.e., to the king. Siobta, in the South Siota, a piece. Saigean, a mountain in Co. Donegal. 'Ar leir féin=var leir féin, it seemed to him. Muna=muna. Ais=uile. Note that the Ulster usage after preposition and article singular is aspiration

generally, not eclipsis: ar an póll, not bpoll; fá 'n páirc, not bpáirc. In Connaught only 'o and 'e, in Munster 'oo, 'oe, and i (im) aspirate when singular article follows, but 'oo'n, 'oe'n are often followed by eclipsis in Munster.

## ANECDOTA FROM IRISH MSS.

## XV.

Leabair b'ieac, p. 261a.

Incipit meḡula<sup>1</sup> Moḡuta Raḡin 'o f'oricetul  
veic timmna f'ori ceḡ óen 'uine.

1. It é arcnam na f'laḡa

Iru úaral-b'riḡ:

f'erie Dé ón uli anmam,

ó éruoe, ó ḡnīm.

2. A f'erie ó uilb neptaib

ní ba líac, cu léir,

f'erie 'o c'omneḡaim la f'eim

amail 'o f'erie f'eim.

3. Ní auḡai 'o híolaḡtaib,

'oáḡ in c'omneḡo móir,

ní aile 'o Dúilemān

im uábar náḡ c'oir.

4. Aḡimutiu 'o éurḡoe

timaḡma in pí,

ocur ceḡ óen i' f'ruḡiu

ar f'riu ol m-bí.

5. Tabair anoir 'on abbaro

Maic Muḡe cen meḡ:

ní ḡata, ní f'uilḡḡeir,

i' ní oirce neḡ.

6. Ní bat f'antaḡ f'orḡin bíḡ

naḡ f'ori in nem clóen,

ní tóir i f'orḡuul f'ori neḡ,

ní éráoe naḡ óen.

7. A n-accobḡai-f'iu ó c'ac

veit f'eim 'o ceḡ maḡ,

veḡa-f'u f'in 'o ceḡ óen

ar cu móir in f'laḡ. -

8. Ní ná súḡairḡeir veit f'eim

'o eiróir bíḡ olc,

'o 'uine ní accobḡa

c'eim noḡ-bé i c'oir.

<sup>1</sup> meḡlum MS.



### gnás veisil nó tuatal.

(64) Do bí, 7 atá faoi léatair, oream inra' tír a mbeirpeann ríao "mná feara" oireu féin, a ligear oireu féin leigear a déanao, 7 go cinnte a gniúdear leigear go minic do daoimib cinne éirí luibeannaisib. "nuaib a hinnirpeair daobta cé 'n éagsaoinne atá ar an uime, naobair ríao 7 bainirí ríao na luibeanna do mearar ríao oirpear é. ann-rin bhuiréirí ríao iao i ríaleuo. má fíocánn ríao veiréal, déapairí ríao leat go veiréapairí an uime ar; áit má fíocánn ríao tuatal, ní berí nior mó acu le déanao leir, 7 ní glacairí ríao do éirí aigíu.

The foregoing account was given by a native of Galway County to Mr. C. P. Bushe. It may be translated as follows:—

#### THE PRACTICE OF RIGHT-HAND OR LEFT-HAND TURNING.

There was, and is at present, a set of people in the country who call themselves women of knowledge, who pretend to perform curing, and indeed who often do perform curing for sick people with herbs. When it will be told to them what complaint is on the person, they will go and they will pluck the herbs which they think will nourish him (do him good). Then they boil them in a skillet. If they boil right-hand-wise, they will tell you that the person will come out of it (get better); but if they boil left-hand-wise, they will have no more to do with him, and they will not take your money.

#### NOTES.

Veiréal means turning in the direction in which the sun or the hands of a watch go round. Tuatal, or, as spoken by this narrator, tuatal, means turning in the opposite direction. The words are evidently derived from veap, right or south, and tuair, left or north.

A superstitious preference for the veiréal or right-hand or sunwise turn is common to many peoples. The tuatal, or left-hand turn, is relatively disliked. Compare the words "dexterous" and "sinister." Mr. Bushe supplies the following illustrations:—

"The reindeer was killed by a stab in the breast, and if it fell to the left side, it must not be sacrificed, but if it fell to the right, it was worthy of being offered. One chief stabbed eight reindeer before one fell to the right side."—*Nordenskjöld's Voyage round Asia and Europe*, by A. Hovgaard (London: Sampson, Low & Co., 1882), p. 141.

On St. John's Eve, a coal lighted at a bonfire is carried three times round the house *deiseal*, for luck.

Oream a mbeirpeann, &c. This is a mixed-up construction between oream do veirí "mná feara" oira féin, as translated, and oream a mbeirpeann ríao (.i. na daoine) "mná feara" oira, a party whom they (people) call wise-women. Inneirpear = inneorpar, inneortar, commonly inneorpar: daobta = doib. In the greater part of Connaught is broad in all the compounds of do and ve, and the third person plural of preposition-pronoun combinations is nearly always made to end in tá, &c., as leobta (leo), doibta (doib), daobta (doib), used for doib above). ní berí nior mó acu le veunam leir seems an English turn of expression.

(65) In every locality where Irish is still spoken there are a great many words and phrases not to be found in dictionaries, and anyone who can write Irish, and who may be living in such a neighbourhood, should take down all such words, with the meanings attached to them in the place. By doing this, many words and phrases may be

preserved that would die with the old people who still use them, and I hope a small space of the Journal will be open for their preservation. I have a long list of words that were once understood by everybody in this place, but which are now unfortunately seldom used and understood by very few. I send you a sample from my collection. If they meet the eye of my old friend, Mr. John Fleming, he will recognise them as belonging to his native place in the County Waterford.

1. aianta, cross, passionate, furious. 2. buaire, a cake baked on a griddle. 3. bannroán, a cake baked before the fire. 4. cancalac, peevish, fretful, irritable. 5. cannlán, a young helpless family. 6. ceapb, coveting, as ceap ré ceapb ann. 7. fiacanta, of a niggardly spirit. 8. fiotal, a dwarf, anything stunted. 9. fíni-óige, very small potatoes, the same as cpioáin and clobapáin in other places. 10. fíearmal, the refuse of anything. 11. fíabairéal cainte, gossiping. 12. líbéiréac, careless, unconcerned. 13. luabairí or lubairí, whispering. 14. mobhairéac, stupid, spiritless. 15. púirbineac, a mean little fellow. 16. spóirréac, a blazing fire. 17. táatal, an inference, an omen, as, bain ré oíoc-táatal ar.

P. C., Comragh,  
Co. Waterford.

(66) Scottish Gaelic:—Cia mar tha do bheannachadh, how's your health (English equivalent).—See *Lessons*, 419. Dara=darna, dalla, the second. Uaisle=uaisle, nobility. Faicinn = faicsinn, faiscinn, seeing. Muincheall = muilicheann, muiricheall, a sleeve. Eunlann = Eunlaith, Eulainn, the feathered tribes. Ealt=ealta, ealtainn, a covey or flock of birds. Griogar, a man's name. Griogalach, a Macgregor. Neacal = Nicol; MacReacal = MacNicol.—See *Lessons*, 422. Buaillear dh'ionnsuidh na traigh, (he) strikes down to the shore. Buileam ort, let me try (to do better than you). The corresponding answer is, Leigidh me leat, I'll allow you. "Gilleasbuig eutrom" was the name given to a half-witted fellow who recently lived in the Isle of Skye.—See *Domhnall O Laoghaire*, p. 157. Dreolunn = a useless fellow. A dhreolunn nam fear = such a fellow for wonders, or miracles.—See *Seadhna*, p. 152. Bha gaioith an iar a gobachadh = the west wind was blowing in capfuls (mouthfuls).—See *An chaora bheag dhileas*, p. 153.

#### GALL-GHAIDHEAL.

(67) In the Mayo song An Dóirín Buíde (*Journal*, September, 1894), the words ní mór ná gcomnuiréann an cpoirde in mo lár should read ní mó ná go gcomnuiréann an cpoirde in mo lár, lit., it is not more than that the heart stays in my body (lit., middle), i.e., my heart almost leaves my body. The locution ní mó ná . . . is in common use; ní mó ná bog é, it is no more than soft, i.e., it is by no means soft.

(68) Notes on Spailpín Fánac (July, 1894): Stanza 1, also read viol nó flao mó fláinte, selling or wrecking my health. Sgaoinpe, a stripling. Stanza 2, fearc, lit., handle; this the workmen carried wherever they went, but not the other parts of the spade. Stanza 3, claoiréas, I will comply or submit. Stanza 5, léir: compare Oíca ná folá, the charm for bleeding:—

ecó léir! ann an oail do fáit an tpleas éirí  
taob veap Chpioré;  
ecó muiré! ecó náomh! do rtop an fuil gan ním  
gan féin.

1 n-ann an atar (7) an mhic 7 an Spoiras náomh.



"O Litis ! name of the blind who thrust the spear thro' the side of Christ ;  
 "O Mary ! O Saints ! who stopped the blood without poison (agony), without pain.  
 "In the name of the Father, etc." (Ecco, an Italian word).

The following lines should follow V., p. 57 :

"Sneasadh 'r' vior' ort," ar' an éasora,  
 "ní fuil don vion dúinn beir ann."

P. 104, 17, mualacán, a wether; often applied to a young man with curly hair, short neck and dark complexion.—HUMPHREY SULLIVAN.

(69) N. and Q. 50: cha b' uilear dhomh=b' éigean dom.

"Cus" possibly=c'ur, pronunciation of 'sur or asur in Scottish Gaelic, hence, "an addition." [Father O'Leary, P.P., in a recent communication, compares "cus" with asurín, a diminutive formed from asur: éus ré asurín dom, he gave me a little extra].

On "iomad," note:

an iomao airgid, "too much money." (Munster).

rioc iomda, "much frost." (Meath).

ir iomda tume (it is), many a person.

Compare ir beag tume (opposite of foregoing).

ir annaín Doimnac, there is hardly a Sunday.

ir teapc tume, there's hardly a person.

ir mór tume, many a person (examples will be found in Seapc-leanmáin Chriort).—E. O'S.

(70) Some proverbial gleanings:

Trí bliadhna fál (a wooden fence, paling).

Trí fál cú.

Trí cú ead.

Trí ead marpac.

Trí marpac iolar.

Trí iolar iubar.

Trí iubar crié (a furrow?—qy. crié?)

Trí crié veirpao an toimáin.

Dubairt Clairiúgead liom naé bfuil don trlige eile cum lá an bveiréamair o'fagáil amac.

Taitneann an ghuin

Seac Saeapn pa' bliadhain (Cork).

Tá Dia maíe faoi érócaire, aet ní fagáir aráin gan airgead (Mayo).

Soio ó gaoithe, soio gan peacairé (Cork).—E. O'S.

(71) Siúe gaoithe, "a fairy wind," Feb., p. 170, note. This is an instance of false popular etymology. Gaoithe means "of wind," and riúe, or rather riúe, is a noun and means "a sudden gust, rush, blast, etc." Ba ramaísa pa rebacc da élaipr i-lló éruao-gaíte, na pa ríoi pép-gaíte éppaig i-lló márcatí tap mun maéairi... dá eé Con-Chulainn immon caprac. "Like a hawk from his ledge on a day of hard wind, or like a gust of the tearing wind of spring on a day of March over a brake of the plain were Cu-Chulainn's two horses under the chariot." Compac pírtao. mar riúe gaíte tap glap-mun, "like a blast of wind over green sea," MS. Mat., 473, 17. amail riúe réis oi aill, "like the swoop of a vulture from a cliff," *ib.*, 473, 6.

(72) paí, "a little, somewhat," seems to be in use in most Irish-speaking localities of Munster. The following

form may be noted. A member of the Gaelic League, from the Voughal district, remembers once saying to a man who was trying on a shoe an oipeann ri tuit? The answer was: Oipeann, aet tá ri póí beag.

J. H. L.

## GAELIC NOTES.

An excellent article has recently appeared in the *Catholic Times*, Philadelphia, calling on Irishmen, and the Irish clergy in particular, to rally to the movement for the national tongue. The article bears the noted signature, "Sacerdos."

We have to thank our old friend, Mr. P. O'Farrell, Sebastopol, Victoria, who, through the *Melbourne Advocate*, very kindly supplied information to several correspondents who had made inquiries regarding the GAELIC JOURNAL in the columns of that paper.

Mr. Denvir, in his *Irish in Great Britain*, writing of the little colonies of Irishmen whom the famine sent into the agricultural parts of England, says: "Of the old people who are left, some scarcely know any tongue but Irish, and you will sometimes hear from the lips of an old harvestman a story of the 'Black '47' told with simple pathos and unstudied eloquence, from which years of exile have not driven the impress of his Connaught home."

We wish to express our thanks publicly to some of our subscribers who, not satisfied with long-continued support of the GAELIC JOURNAL, have generously contributed to its funds amount's far in excess of their annual subscriptions. Some time ago we received such a donation from Captain Thomas D. Norris, of New York. Recently the Rev. James O'Neill, P.P., Dun-haughlin, Meath, who is a regular subscriber, has also made a generous contribution to the resources of the JOURNAL.

We are sincerely grateful to many friends in the Press for their kind commendation of our efforts to the public. To mention all the journals in which the GAELIC JOURNAL has of late been favourably noticed is out of the question. The list would include leading papers, daily and weekly, in Ireland, Great Britain, the United States, and Australia. The friendliness which prompts these notices will feel sufficiently rewarded by the assurance that this JOURNAL, supported and conducted wholly by unremunerated and volunteer work, is steadily growing in popularity and influence.

Mr. Thomas Burke, of St. Michael's, Liverpool, a friend of long standing to the GAELIC JOURNAL, has induced the Library Committee of the Liverpool Corporation to provide a permanent stand for the JOURNAL on their well-attended "magazine and monthly" table in the Picton reading-room. Our friends in other places might well follow Mr. Burke's example, and secure for the JOURNAL its appropriate place in every reading-room and library of a public or semi-public character, where Irishmen and people interested in our national tongue resort.

Miss May Foley, daughter of Mr. M. J. Foley, of Ring, Dungarvan, died on January 7th. She was an accom-

25—1—'95. Do bí an dá bairdín léiginn pá éiríam  
 Uíomhailt tii Choncobair 7 com mhic néill. 1 na-  
 dá dáró rin, do bí tionól ag an luét gnóta, 7 no léig  
 an bairdín-éleiréac ór a geomair cuio be litiir fuair ré ó  
 n ádair e. O'Spáinná ar amercú, ag inniur oasg-  
 rgeul i ocaob na Saeóilge 'ían áirio 1-na bpuil ré.  
 Do cuisead fupionn ar bun éum go geuppiroir ma-  
 galta, i gcóir no éarbeánpaó no luét copanta na  
 Saeóilge pá 'n tuait cionnur éioapaó leo cionuagó  
 le gnócaib an éumainn. Do cuisead maagail i bpeirín  
 go mbuó é cior ceangail zac epaioibe 'ían tuait leir  
 an áno-chnaioib, gailling 'ían mbliadain. don epaob



ó a bfuil cáirteáil ag teapáil, cuirfóir fíor oppa cum na rúin-cléiréac i mbaile-áda-chlaé.

1—2—'95. Uaéarán, paoruis O Laoisairne. Do léig uiliam mac Colbáino caibitil de rgeul "Sheadna" ar iurleabhar na Saéoilge. Do léig Tomár Ruiréal an óan ar "Inghn ahaibi" do hair-virigeadó ó dheupla leir an ádair mac Caatáig.

8—2—'95. Uaéarán paoruis ua bhriain. Do rinneadó díorppóiréac. ar an gceirt reo, "Cionnur i rfeann deuntar aribeáac Shaeóilge?" Deuntar aribeáac ar óa nóir fá ládair, .i. ar nóir comfuaia 7 ar nóir "rhyme." Do réir an ceuo nóir óiob ro, bain-tear an fuaim ceutna ar na goatáibh atá i noeiréac gáe fearra, agus ní foláir fóir go mberó comfuaia le céile ar euro de na goatáibh i lár na bfearra. I r ar an nóir rin atá umhóir na aribeáac deunta lé' trí ceuo bliadóan. An nóir eile, i r mar a céile go víneac é agus an nóir atá i bfeiréac an dheupla. Dob' i comhairle an cionóil reo fupab é an ceuo nóir óiob an nóir i r binne fuaim 7 i r mó ual do'n Shaeóilge. Do labair Tomár Ruiréal, Rirceapio ua Maoilbheannáin, m.a., paoruis O Laoisairne, Seumur O Séagóda, Seorain laoroie, Eoin Macnéill, 7 oaoine eile, ag tráac ar an gceirt aoubhamair.

15—2—'95. Uaéarán, uiliam mac Colbáino. Do léig Seumur ua Séagóda an óan "Clíodna 7 an Sheilt" ar rgríbhinn do bí aige féin. Do gab Con-óabair O'Rioghbaróan an t-ábair "Jimmy mo míle réoir." O'innir Seapáin baireuo fá'n gcongnait do geallao ó na páirpeuraib nuaréacra ran tuat.

### Connraó na Saéoilge i nGailimh.

24—1—'95. Léigead tuaragbáil air an ócionóil noirhe rin, 7 nuair cuir an t-uaéarán a ainm leir, o'innir miced ua bhriain an rgeul—"uiliam ua Ruaimig" atá i "gCoir na Teineadó." O'áitir aino-pear mac Gloinn "Smuante bhriain bhónoirhe noirhe a cat deirneannac." Léig ancoine ua O'innail an óara euro de "leaoirde na luaité" ar "Siampa an Sheimhíró."

31—1—'95. An áir léigead an tuaragbáil, 7 cuir an ríagairgeoir—an t-áitir ua h-ódoán—a ainm leir, léig an rúin-cléiréac cuncar ar páirpeur corcaige air an gcoir bfuil an Shaeóilge á'oul air ádair i gCumann na n-Oig-fhearrann ar gcoir rin; 7 labair fé beagán ag bhórougádo fuair muirce na Gailimhe le h-áitir deunadó air muirce Choycaige iur an deag-obair reo. Léig an t-áitir ua h-ódoán S.1. an "áir luadha" ar "Coir na Teineadó." Léig Seagán ua plaitbeartag cuncar do bí rgríobta aige ar a ugoarféir féin ar an nóir ar cuiréad ar gcul "Curcom do beir gá' ioc ar phatáirde i nGailimh." Léig a. mac Gloinn caibitil de bheata Sheagán mhic héil.

7—2—'95. Léig Seagán ua plaitbeartag páirpeur nuaró eile ar "Chac an Traig bhain," a tuagó roir mhuiréad na t-tuac 7 clanna Saóbal Chonnacé, 7 na Gailimh. air bhuac na mapra tuairum óa míle caob fíar de Shailimh.

14—2—'95. Léigead an tuaragbáil, 7 labair maicú ua O'irín ar "phógluim na Saéoilge," ag gniopúgádo eirneannag cum i labair, 7 ag molaó a h-áilleacra. O'áitir miced ua Conála óan leir "an gCoiróin doirinn," a corpuigear mar reo:—"mo beannac leac, a típ mo ghabó."

### Connraó na Saéoilge i gCoircaige.

Do éarceapair luac Connrao na Saéoilge Corcaige trác fuilbir trácóna Dia haoine, an cúigead ceann reus de'n mí reo gab éorainn. Do bí "Seanóin" 'ra' ádair 7 tug óráio uaró ar Saéoilge. Do labair an Saoi O Muirgeis ar Saéoilge, 7 tug Conubair O Cheallag mórán ábair Saéolac uaró. Do feinn Orbóir O h-áimhigin na puir reo ar an beólinn—"Ceo nuaréacra, Eóimonn an Chnuic," 7 cinn eile. Do labair O. pléimíonn ar Saéoilge, 7 tug O. O bhriain léigéoiréacó uúinn ar an "Duanaire." Tug ar Saoi Shaircean léigéoiréacó ar an leabair ceutna (fuair an t-óganac ro meadóil óir anuair ar a euro Saéoilge). Tug an Saoi O Fogluga eacra, 7 do feinn an Saoi Cinnreacac. Do léig an Rúin-cléiréac lúir ó Eoin mac néill timéall na feir ceoil atá le beir agáinn. Bhí an Saoi ua buacalla, oiré rgoile, fá ládair ann-rain, 7 do labair ré ar obair na n-oiré rgoile ar an Saéoilge. Do éiríocnuig an Saoi manacáin an oiré le hóráio Saéoilge.

### Connraó na Saéoilge i Londoan.

17 Jan. The president, T. O'Flannaoile, in the chair. Seven new members were admitted, including Miss Norma Borthwick, the Misses M'Guinness, Mr. John Molloy (author of Irish Grammar), Mr. D. J. O'Donoghue and Mr. J. P. Kennedy. The chairman read and commented on *Michael na Buile* (from GAELIC JOURNAL). Miss Borthwick recited portion of *Laoidh Oisín d'Tir na nOg*. Songs in Irish were given by Miss Borthwick, Mr. F. A. Fahy and Mr. P. J. O'Hanlon. The proceedings closed by a short speech from the chairman, congratulating the members on the success of their branch, and on its promise for the future.

### THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

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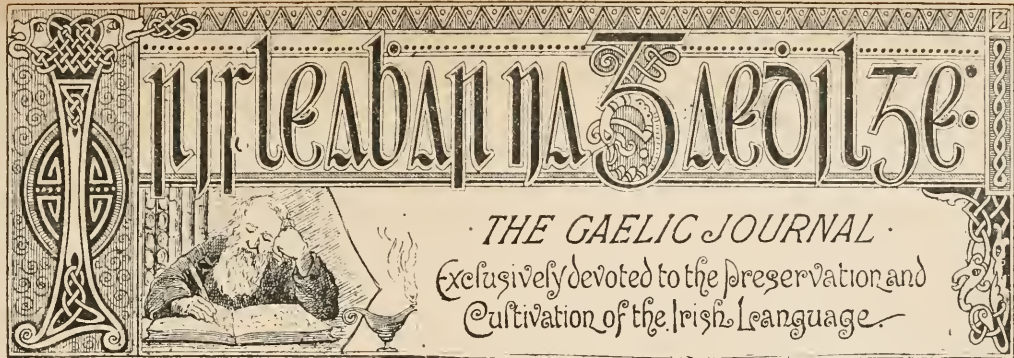
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### TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

### THE CLEAVER MEMORIAL FUND.

It is well known to our readers how the late Rev. Euseby D. Cleaver sustained for many years at his own expense a prize fund to encourage the teaching of Irish in the primary schools. When Mr. Cleaver died nothing was more natural than that those who knew and prized his life's aim, and were at one with him in the love of the Irish language, should desire to take such action as would at once perpetuate and honour his memory, and would carry out his appointed task in the way that he himself so wisely chose. For this purpose the CLEAVER MEMORIAL FUND has been instituted.

The money subscribed to the fund will be annually expended in direct encouragement of the teaching of the Irish language in Irish primary schools. The exact method in which the funds will be allocated will be made known in due time.

The friends of the Irish language in America have, with characteristic energy, taken the lead in this good work. A subscription list has been opened in the *Catholic Times* of Philadelphia, and, as will be seen below, a most auspicious beginning has been made. The subscriptions acknowledged in the *Catholic Times* will also appear monthly in the *GAELIC JOURNAL*.

A committee for the administration of the CLEAVER FUND is in course of formation. Meanwhile, subscriptions forwarded to Mr. John Hogan, manager of the *GAELIC JOURNAL*, 8 Leeson-park-avenue, Dublin, will be acknowledged by letter and in the *GAELIC JOURNAL*. and will be lodged to a separate account pending the completion of the arrangements of the committee.

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### EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

#### EXERCISE LXXX.—(Continued).

§ 477. I got that little mare at the market. She is young, do not put a heavy load on her yet. The little mare is dear ; that big mare is cheap. That young woman is sick ; she has a cold. A big horse and a little mare. This horse is big, that mare is small. A long street. Conn has a crooked eye.

#### EXERCISE LXXXI.

§ 478.

Hurry, {*deirín* (*def'-ér*), Conn. and Ulster.  
haste, {*deirnear* (*déh'-én-äs*), Munster.  
{*deabao* (*d'-you'-ä*), Thomond.

Many other words are also used. *Deun deirín, deun deabao*, make haste, hurry.

§ 479. *bail ó Dha oir!* God bless you (a blessing from God on thee). Often used as a salutation. *bail ó Dha ar an obair,* God bless the work! *níl bail air,* he is not doing well (used of sickness, &c.)

§ 480. *Cao 'tá oir?* What is *on* you? (what is the matter with you?) *Caróe 'tá oir?* *Ceupro 'tá oir?*

§ 481. "What" is translated in Munster by *cao* (kodh), in most of Ulster by *caróe* (kū-dae', often gū-dae'), in Connaught usually by *ceupro* (k-yaerdh) or *cé* (k-yaé).

§ 482. *le*, with; *leir an*, with the. (Compare *in an*, in the.)

*Atá an bean ag dul síor an bótar, agus atá veirín mór uilín.* *Cao 'tá oir, a bean éirín?* *Atá timneaf mór ar mo m'áear.* *Ní raib veirín ar bié oirra, nuair bí raib ag dul a baile móe.* *Tábari uocó uirge dom,* a Sheumuir, agus deun veirín; *atá mé caillte leir an tarit.* *Cuaró mo bó a baile leir an aral.*

§ 483. God save ye! Ye are in a great hurry to-day, what is the matter with ye? We are working at the lake. Did you see a boat on the lake? A boat went over to the island this morning; there was a white sail on it, and there was a hole in the sail. Put another boat on the river. The big river is full, the little river is dry now. Were ye sea-sick when the ship was going over to Scotland? No, but we were very hungry. The blood is warm yet, the flesh is soft. That big dog is hungry. No, but he is sick.

## EXERCISE LXXXII.

*Atá AND ar CONTINUED.*

§ 484. *bunle* (bwil'-ě), madness.

*Feairg* (far'-ăG), anger.

*Imnóe* (im'-nee), anxiety.

Many other words are used for "madness:" *báine* (baun'-ě), *mirie* (mir'-ě), *cúicé* (koo'-hăCH), &c.

§ 485. *Dia óib* (yeev), not *Dia óuit* (when speaking to more than one person).

*Beannaic lib* (liv), not *b. leat* (when speaking to more than one person).

§ 486. *Atá Diaimuro agus Municearic ag teaic arteaic ar an uoir.* *Dia óib!* *Cao 'tá oirraib?* *atá veirín mór oirraib.* *Atá imnóe oirraim,* *atá ar mbó caillte,* *agus ní raib agaim aic an bó rin.* *Bí fearg ar m'áear;* *bí bunle air.* *Suir síor;* *atá tuirre oir anoir, a Sheumuir.*

§ 487. Is the dog mad? No, he is hungry. The cow is at the door, she is very hungry and thirsty. Are you angry, Dermot? I am not angry, I am anxious. What is the matter? My little book is lost, and I am afraid, as my father was angry when the other book was lost. The dog is mad, he is below at the well, but he is not drinking the water.

## EXERCISE LXXXIII.

§ 488. *Áear* (au'-hās), joy, gladness, pleasure.

*Lútgáir* (Loo'h'-gaur), joy, pleasure.

*Brió* (bródh), pride, proud, joy.

*Rimeo* (ree'-maedh), gladness (Conn.)

*Áear* is the commonest word used in Munster; *brió* is usual in Ulster and Connaught.

§ 489. The word for outside, without, is *amuis*, older form *immuis* *pron.* as if *amuné* (ă-mweeh'). So *aruis* (ās-teeh') inside, within.

*Amac*, out (after a verb denoting motion).

*Arteaic*, in (after a verb denoting motion).

*Amuis*, outside, without (after verb denoting rest).

*Aruis*, inside, within (after verb denoting rest).

§ 490. *Cuaró an bean arteaic ar an uoir;* *bí fearg uilín.* *Ní fuil sí aruis anoir atá sí amuis air,* *atá sí síor ag an tobair.* *Atá áear mór ar an áear, éamuis a mac a baile móe,* *agus atá pé aruis in an teaic anoir in a fúro ag an teine.* *An bfacea tú rúirte aruis in an rgioból?* *An bfuair tú an bó rin amuis in an leuna?* *Fuair an bean an bó,* *agus atá lútgáir mór uilín.* *Fan liom anoir, ní veirín ar bié oir.* *Atá veirín mór oim a baile.* *Deun*

veirfu. Ní faca mé an bean airtis nó amuis, agus bí immróe oim.

§ 491. Nora is delighted (great joy is on her), she found a bright shilling in her pocket. She did not find a shilling, she found a pound, and she and her mother are very proud (of it). They went out on the door, and down to the other house and in on the other door. They did not find the horse, and they are sorry; they regret (it). My brother went to another country yesterday; we are lonely now. He had a poem—"I am lonely now, Mary, my blessing and my pride." The valley is beautiful, and the little river inside. God bless the work!

## EXERCISE LXXXIV.

§ 492. When a noun ends in n, adjectives which immediately follow it and which begin with o or t are not aspirated, as bean ou<sup>b</sup>, a black-haired woman; bean tinn, a sick woman.

Sometimes adjectives beginning with r are not aspirated, as bean ríoe (ban shee), a fairy woman.

§ 493. Connac (CHŭN'-ik, kŭN'-ik), saw (verb).

min (min), meal.

ríoeos (shee'-ōg), a fairy.

ríuas ríoe (sLoo'-ā), the fairy host, the fairies.

§ 494. Adá an bean ou<sup>b</sup>. Níl an bean beas (veG) ou<sup>b</sup>. Cum an min (vin) buríe m<sup>r</sup> an mála úo. Ní maib an min buríe, bí rí geal. Adá an min buríe follán ní fuil rí t<sup>r</sup>iom. Ní faca mé taríob<sup>r</sup>e nó bean ríoe m<sup>r</sup> an áit úo. Nuairí bí Oíamuis ag oul a baile, connac rí an bean ríoe ag an tobair, agus éam<sup>r</sup>is eagla air. An b<sup>r</sup>aca tú an bean? Chonnac mé an bean, áet ní faca mé fearí air bí. Ní faca oune an SLuas Síoe íam<sup>r</sup> in áit air bí.

§ 495. Niall came home, he was afraid, he saw a fairy up in the fort. He did not see any fairy, the night was dark, he saw a light on the fort; there is no fairy in that

fort, or in any other fort. A sick woman. There was a sick woman in the house, she was sitting on a stool at the fire. She was not sick, she was afraid and anxious. We were lonely yesterday. The drink is hot. The meal is heavy. Put the heavy meal in this bag. Dermot is tired.

## EXERCISE LXXXV.

## § 496. THE FORM ANT OF THE ARTICLE.

We have already seen that the ordinary form of the article "the" is an. We have also seen that after some prepositions the longer and older form ran is used. We have now to see that another old form ANT is sometimes yet used.

§ 497. The form ANT if the article is used before MASCULINE NOUNS, but only when these nouns are in the NOMINATIVE CASE; thus ant uan, the lamb; olann<sup>r</sup> an uam, the wool of the lamb (genitive or possessive case), leir an uan, with the lamb (dative case).

We have already stated a rule from which the gender of most nouns can be easily learned from the ending of the word.

In the spoken language this t, really part of the article, is pronounced as part of the following word, and hence we usually write an t-uam (thoo'-ān), an t-am (thom), etc.

§ 498. Connac mé an fíao<sup>r</sup> ou<sup>b</sup> iníoe, amuis air an ríab. An bean agus an t-uam. Níl an t-uiláir glan: adá gual air. An b<sup>r</sup>aca rí an t-olair m<sup>r</sup> an ípéir? Connac rí; agus bí an t-uam agus an t-eun (aen) maib. Adá veirfu mío<sup>r</sup> air an uan úo. Bí cumia air an eun, nuairí bí a má<sup>r</sup>air maib. Tabair an min oo'n eun ríon, adá oc<sup>r</sup>air air. Ná tabair an oeo<sup>r</sup> úo oo'n uan. Adá an t-aral (thos'-āl) ag an oo<sup>r</sup>air.

§ 499. The lamb is outside at the door. The horse and the ass are coming home from the well, they are not thirsty, they are hungry. The eagle is on the cliff, he is angry. The lime is white, the wall is black. Put the bread in your pocket, you are hungry. The gold is heavy, the silver is bright. Put the knife on the floor, the floor is clean.



## neamh-sium-'san nḡaeóilḡ.

(oo léigean an tán po or comairi muinntire  
Connairḡa na ḡaeóilḡe i ḡCoircaḡ.)

Ní ólpaḡ a r'lánte 'r ní cáinpeao "ḡean  
an f'iri Ruairḡ,"

Ní' l binb' im' óán, aḡ lámaḡ mo labairḡa  
cruairḡ,

Aḡt aḡ tḡeanamh uclán<sup>2</sup> ḡuiri táiri ḡuiri  
taicuirneac t'ruaḡ

Airi tceanga óil áirra tob' áiro i nḡiaḡam  
na r'uaḡ.

An tan oo bí ḡuian ḡo tian aḡ leaḡaḡ na  
n-all,<sup>3</sup>

An tan oo bí eoḡan 'ra r'lóigḡe ḡo  
hacruinneac oll,<sup>4</sup>

An tan oo bí piéirḡ-énuic éirpeann faoi tairi  
7 coll,

Tob' annamh aḡ aon-neac béairra a  
tceangaḡaḡ na nḡall.

Fairpe ḡo tḡeó! naḡ tóigḡe t'amanta an  
feall,

Airi tceanga tḡeairóil t'pe éócaḡ t'anairi, le  
t'peall;<sup>5</sup>

Le tamall ní' l beo t'í aḡt bloḡ beaḡ abur  
7 t'all,

'S ní maru r'iu baḡ éóiri, aḡt ḡan óḡ ná r'ean  
uiriu t'all.

Tá "Connairḡa na ḡaeóilḡe" le t'pénihpe aḡ  
obairi ḡo tceann,

Má éuirpeann ári ḡcléiri le ééile 'rḡac oirḡe  
le r'onn,

Ní' l tairin<sup>6</sup> i nḡiurinn ná rḡéirḡirḡ i r'earḡa  
le ḡiḡeann,

Labairḡaḡ ḡac n-aon í, 'r ní baóḡal t'í  
t'anairi ná tḡeamam.

Páruing Scúinóin.

## NOTES.

<sup>1</sup>. binb, venom, fire, force. <sup>2</sup>. uclán, sorrow, lamentation.  
<sup>3</sup>. na n-all: na n-alliurac, of the strangers, sea-rovers. <sup>4</sup>. oll, great, mighty. <sup>5</sup>. t'peall, a short space of time. <sup>6</sup>. tairin, a school.

## seathna.

(air Leanamam).

ḡob. Airin, a Síle, cá b'pirl Pḡḡ?

Síle. Éuarḡ r'í anonn ḡo t'ig 'liam uí  
ḡuaḡalla. Ní r'áirḡeac an r'aoḡal cáit<sup>1</sup>  
ḡan i t'uil anonn ḡo b'pircpeac r'í éamonn  
óḡ. Támaoio boḡairi aicí r'ém<sup>2</sup> 7 aḡ<sup>3</sup> éamonn  
óḡ. Óá mberḡpeac aḡ camt léi ní r'éaoḡaḡ  
r'í óá r'ocal oo labairḡe ḡan éamonn óḡ  
t'oiri t'airi t'all aicí. Óáiteócaḡ r'í oirḡ ḡo  
t'cugann r'é r'é nḡeairi i r'ém r'eaḡ ar  
aonne' eile, éeana r'ém,<sup>4</sup> 7 ḡan é aḡt  
r'eaḡt'muinn.<sup>5</sup> An oirḡe r'é tḡeirpeac,<sup>6</sup> r'ul air  
tán'airi, tḡubairḡe r'í le Pḡḡ ḡuiri b'í r'ém<sup>7</sup> a  
mácairḡ, 7 annairḡ ḡuiri b'í r'ém oo bairḡe é  
7 r'é tḡeirpeac tḡubairḡe r'í ḡo r'uib eagla  
airiu ḡo n-íorpaḡ r'í é!

ḡob. Ambairi a Síle, ir cuminn liom an  
r'ocal ḡo tian-mairḡ. Óior tḡirpeac aḡ t'eaḡt  
irḡeac an t'oiruiri 'nuairi airḡeair é, 7 bí  
ionḡnaḡ mo éirḡe oirḡ, eia airi ḡo r'uib an  
cion ḡo léiri aicí. An tóigḡ leat—an mberḡ  
Pḡḡ i b'pirl?<sup>8</sup>

Síle. Ní tóil. Tá tamall móiri ó  
mḡirḡeaoairi. Tḡubairḡe r'í liom-ra airpe mairḡ  
oo tḡabairḡe t'ó'n t'cinnḡ, i tḡeio ḡo mberḡeac  
r'í airi leaḡaḡ<sup>9</sup> ḡo b'péaḡ r'iomat-ra 7 r'iomh  
nóira óán. Aḡur tḡubairḡe r'í liom a r'iaḡ  
l'ib ná tḡeanpaḡ r'í aon r'ugḡneair aḡt com  
beaḡ 7 t'f'europaḡ r'í é.<sup>10</sup>

ḡob. Seac! r'ioir<sup>11</sup> nóira. Tá t'oraḡ aḡam  
oirḡ, a nóira.

Nóira. Mairpe ir cuma liom, a ḡobnuit,  
nuairi naḡ b'pirl an rḡéal airi r'uibal.  
Airin cá b'pirl Pḡḡ?

ḡob. Ní beirḡ aon éuro t'ó'n rḡéal anoḡt  
aḡamnn ir b'aoḡalac. Cairḡeao r'ém<sup>12</sup> rḡéal  
t'innirint tóib.

Nóira. Níoiri éair tuit.<sup>13</sup> Cá b'pirl Pḡḡ, a  
Síle?

Pḡḡ. Tá r'í annro, a nóira, a ḡiáḡ óil.

Nóira (le ḡobnuit). Óé mairpe<sup>14</sup> rḡmle  
oirḡ, a t'oiri! Cionnur tá éamonn óḡ, a  
cáit?

Gob. 'S dóca go bfuil pé itte um a<sup>11</sup> otaoa-ró aici.

Cáit. Oóón! oíré, ír géalairí nác bfeutaró donne' oul uaiéi-reo,<sup>15</sup> tá rí ag iompáil amac cómh veir-béalac.

Gob. O ír ríoirí ouit, a Cáit. Níoirí cummigeasr iuaíh oim péin. A nsoasí arí neoin,<sup>16</sup> ní hiongna go mberdeasó cion agat aih, 7 gup tú péin a mátaíh (Sgeairtaró uile arí gáiríobh).

Cáit. Míaire, 'leir<sup>17</sup> anmanní to mairí, a Péeg, rígaol éugainní to rígeál, feucáint an gcuirfeasó pé ríop leo-ran.<sup>18</sup>

Gob. Déin, a Péeg, 7 bain<sup>9</sup> an éluar'óiom ná bíonn gíocí ná míocí<sup>20</sup> arí donne againn.

Péeg. Cá bfuil Síle? Céaparr go maib rí anhran anoir beag.

Cáit. Síleí anhró arí an otaob éairí oíomíra í, a ceann péin' fállainí, marí berdeasó eun<sup>21</sup> beag ag oul pé éiríe.

Péeg. Aihú, a Síle a éuro,<sup>22</sup> cao tá oirí anoir?

Síle. Aó! ní' gíob a Péeg, aó ní fuláirí oom mó ceanní to éluasó go fóil lé heagla go gcuirfeasó fearí na n-aóairí búirí eile arí, a' go bfeicíonn aihí é.

Péeg. Ní baogal ouit. Nuairí éainíí Seasóna éiríe péin 7 o'feucó pé 'n-a éimceall bí fearí na n-aóairí mčígíe.

Síle. Imteasó gán teasó aih, an élaóairíe!

Péeg. Ír dóca náirí éuro<sup>23</sup> ba luíga 'ná a fonn a bí aih Seasóna an iuro céasóna to máó leir, nuairí éainíí pé éiríe péin 7 fuairíe é péin í n-a aonairí. Bí alluirí an báirí arí 7 rígaíro<sup>24</sup> 'n-a óá íúil, aó 'n-a éasó ran, pé iuro aoubairíe pé, pé céasó iuro<sup>25</sup> a óein pé a lámí to éurí 'n-a póca feucáint a maib an ríparíán aige, 7 ambarrá<sup>26</sup> bí. Bí pé anhrúto 'ra' póca céasóna 'n-arí éurí pé é, 7 ír é bí go bpeasó teann 7 go bpeasó ríom.

Éurí pé lámí í bpóca eile leir,<sup>27</sup> 7 má óein, fuairí an óá éuro púnt a tugasó óó éairí ceann an óá ríglínn. "Óá mb'áil líom rígaileasó leirí an uairí úo!" arí ríeríon leirí

péin, "berdeasó ríí éuro agam; aó ní óéanann ríain veiríuóeasó arí bíé, marí o'airígeasr óá máó<sup>28</sup> é go leanfasó an ríparíán teann, o'ainíóein a mbairíóe arí." Éurí pé an t-airííro 'n-a póca aihí, 7 éurí pé éiríe an ríparíán go éurínn 7 go hairíeasó 'ra' póca a bí arí an otaob írígí óá beríe. O'éirííí pé 'n-a fearáiní anhráin 7 éiríe pé é péin, 7 geallaim ouit gup máó-geairíí to lean cumíne an rígaínníarí óe.

"Seasó!" arí ríeríon, "ní móirí oom capallí to éeannac 7 gán beríe am' mairíbasó péin ag oul go oíí an t-airííroínn am éoirí<sup>29</sup> (=oom éoirí) gac Oóinnac 7 lá ríoiríe. Agur ní móirí oom bó to éeannac 7 gán beríe ag bíasó arí éeanní to na hubláib beagá ran éum an taríe to baintí oíom. Agur go veimínn ír dóca go gcaírfearó póráó, marí cionnurí feuríainn péin an bó to éiríe? Aó pé iuro a óéanfasó, ní móirí oom iuro éiríí o'íte láiríeasó. Ní maib a leiríeíro o'óairí oim le bíasóain!"

O'feucó pé fuairí arí an mealbóis 7 arí an gcaóairí, 7 ambarrá bí ríoirí rígaí<sup>30</sup> arí oul 'n-a ríoiríe. Oo (ó)íuúí<sup>31</sup> pé arí an otaoláin go éurínn móirí-éimceallí na caóairíeasó, 7 má óein, to cionnairíe pé anhrúto go gléineasó iuan na hóiríóige Céap pé go maib baluic oóiríe ríoirí péin<sup>32</sup> uasó. Éurí pé báirí a mčíe arí an gcaóairí. Ní éurííe éurí. Ná bog rí leirí go heurííurí. Éurí ríain mairíeasó arí 7 íurí pé mairí. Bog pé anonn 'rí anall í; bog rí leirí go bíeasó. Bí a aígíe ríaríe. Éurí pé lámí 'ra' mealbóis, 7 éiríom<sup>33</sup> pé arí a gíeim beag míne to éogíunt marí ba gíac. Cómh luasó 7 bí taríe arí, to éuasó pé amac 7 éurí leirí írteasó éuríla ceanní<sup>34</sup> to na hubláib, 7 o'íte pé íao.

(Leanfasí ve reo.)

TRANSLATION—(CONTINUED).

Gob. Aroo, Sheila, where is Peg?

SHEILA. She went over to William Buckley's. The world would not satisfy Kate without her going over, till she sees young Edmond. Herself and young Edmond have us bothered. If you were speaking to her she could

not say two words without her having young Edmond everywhere. She would persuade you that he already takes notice of herself as distinguished from anyone else, while he is but a week old. The other night, before you came, she told Peg that herself was his mother, and that it was herself who baptized him; and, finally, she said she was afraid she would eat him.

GOB. Indeed, Sheila, I remember the word right well. I was just coming in the door when I heard it, and I wondered very much (*lit.* the wonder of my heart was on me) whom was she so extremely fond of. Do you think Peg will be long away?

SHEILA. I think not. It is a good while since they departed. She ordered me to take good care of the fire, so that it should be blazing beautifully before yourself and Nora Bawn. And she told me tell you that she would not delay but as little as she could.

GOB. Then! here comes Nora. I have the lead upon you, Nora.

NORA. Wisha, I don't care, Gobnuit, as the story is not going on. By the way, where is Peg?

GOB. We will have no part of the story to-night, it is to be feared. I shall have to tell you a story myself.

NORA. What a success it would be! [*Lit.* it would not be a difficult matter for you (ironically)].

SHEILA. Where is Peg?

PEG. Here she is, Nora, my darling.

NORA (to Gobnuit). Wisha, bad manners to you, you lussy! Kate, how is young Edmond?

GOB. I suppose she has him all but eaten by this!

KATE. Ochion! Oyeh! No one will soon be able to escape from this one, she is turning out so quick-witted.

GOB. Oh! you are quite right, Kate; I never thought of myself. Indeed, of course, it is no wonder that you should be fond of him, seeing that yourself are his mother. (They all burst out laughing).

KATE. Wisha, for the sake of the souls of your dead, pour out your story on us, Peg, to see would it put a stop to them.

GOB. Do, Peg, do, and take the ear off me if there will be "geeks" or "meeks" out of any of us.

PEG. Where is Sheila. I thought she was there just now.

KATE. Here she is, here behind me, and her head under my cloak, like a chicken getting under a hen.

PEG. Aroo, Sheila, my love, what ails you now?

SHEILA. Ach! not a whit, Peg, but I must needs cover my head for a while, for fear that the man of the horns would put another *bellow* out of him, and that I would see him again.

PEG. You need not fear (*lit.* there is no danger for you). When Seadna came to himself, and looked around him, the man of the horns was gone.

SHEILA. Departure that knows no coming back upon him, the scoundrel!

PEG. I dare say that nothing less than the inclination was upon Seadna to say the same thing to him when he came to himself and found himself alone. The sweat of death was upon him, and there was a frightened expression in his two eyes, but, nevertheless, whatever he said, the first thing he did was to put his hand into his pocket to see whether he had the purse (or not), and upon my word he had. There it was, in the same pocket in which he had placed it, and it is it that was fine and plump, an i heavy too.

He put a hand into another pocket of his, and if he did he found the two hundred pounds which were given to him in exchange for the two shillings. "If I might let him go ahead that time," said he to himself, "I would

have three hundred; but that makes no difference, because I heard him say that the purse would continue plump despite what would be taken out of it." He put the money again in his pocket, and he put the purse to him exactly and carefully in the pocket which was on the outside of his vest. Then he stood up, and he shook himself, and I promise you that very short the remembrance of the fright remained with him.

"Then," said he, "I must buy a horse, and not to be killing myself going to Mass on foot every Sunday and holiday. And I must buy a cow, and not be depending on one of those little apples to quench my thirst. And indeed I dare say I shall have to get married, because how could I milk the cow myself? But whatever I shall do, I must eat something at once. I have not been so hungry for a year!"

He looked up at the *malavogue* and at the chair, and upon my word, there was a sort of nervousness upon him to go near them. He closely examined the ground all round the chair, and if he did, there he saw plainly the sign of the thumb. He thought that even yet there was a burnt smell from it. He put the top of his finger on the chair. He no sooner did so than it (the chair) moved with him quite freely. That gave him courage and he sat in it. He moved it backwards and forwards. It moved with him beautifully. His mind was satisfied. He put his hand into the *malavogue*, and began to chew his little bite of meal as usual. As soon as he was thirsty he went out and brought in a couple of the apples and eat them.

(To be continued.)

#### NOTES.

<sup>1</sup> *San i 'oo 'oul* (*lit.* without she to go) unless she went. *Muna* *raéad* *ri*, would not convey the precise idea here. <sup>2, 3</sup> It would not do to say *ai'í péin* 7 *éamonn óg*: the preposition must be repeated before each. <sup>4</sup> *éana péin*, even already. <sup>5</sup> *San é ácc* *raéad* (*lit.* without he but a week) he was but a week (old). <sup>6</sup> *An oíóce pé áiréad*, the other night; *pé áiréad*, at length. <sup>7</sup> *Su'í b'í péin á mátar*: note the sequence of tenses. *Su'í* *ri* *Su'í* *áb í*; *su'áiré* *ri* *Su'í* *b'í*. <sup>8</sup> *i* *bráo*, a long time. <sup>9</sup> *Ar* *la'rao*, blazing; *as* *la'rao*, just commencing to blaze. <sup>10</sup> This final *é* should not be omitted. <sup>11</sup> *Síoi*, here she is; *í* *í*, there she is; *í* *í*, there she is—yonder. <sup>12</sup> *Caíréad* *péin*, I must myself. <sup>13</sup> *Íon* *éar* *íon* (*lit.* it would not be a case for you): Much like *Bah!* you'd try and—fail. <sup>14</sup> *óémaré*, pronounced *yaywisha*. <sup>15</sup> There are two expressions for *escaping*, *oul* *uáó* and *oul* *ar*. The first means *escape*, from a person, the second, from danger. <sup>16</sup> *Anóaoi*, *anóuí* or *anóuib*, I cannot discover the fundamental meaning of this word. The English word *indeed* is used in exactly the same sense as *anóuib* *ni* *féaoar*. Indeed I don't know. <sup>17</sup> *Leit* *anamann* *oo* *maib*: I have never heard *le* *hanmannab* *oo* *maib*. I have heard, *i* *leit* *an* *éíora*, for the rent, *i* *leit* *an* *lae* *óéíonaid*, for the last day, *i* *leit* *m'* *anamá*, for the good of my soul; I think, therefore, that *i* *leit* *anamann* *oo* *maib* must be correct. <sup>18</sup> The sort of emphasis that *íon* gives here cannot be rendered in English. <sup>19</sup> *bain* *an* *éluar* *íom*: quite a common form of asseveration. <sup>20</sup> *Síoc* *ri* *ná* *míoc*, the slightest tittle. <sup>21</sup> *éan* *beas*, a chicken = *ícin*. <sup>22</sup> One of those endearing expressions addressed to children, never translated into English. <sup>23</sup> *Curo* *ba* *lu'ga* *ná* *á* *íonn*, a part less than its inclination *ni* *curo* *ba* *lu'ga* *ná* *á* *íonn* *bí* *opm* *gabáil* *ar*. Nothing short of its inclination was on me to beat him,



three straws would make me beat him. <sup>24</sup> Sgáirne, an amazed or bewildered expression of countenance. <sup>25</sup> 17 é céao ruo a òein re; not 17 é an céao ruo 7c. The meaning which would require an is not here. <sup>26</sup> ambapa: this word has a curious force. It expresses Seadna's complete satisfaction on finding he had the purse. <sup>27</sup> Leir, of his. <sup>28</sup> dá ráó, a saying it, at its saying. <sup>29</sup> im òoir, in my foot, òom òoir, on foot (1st person). <sup>30</sup> rsgát, a sort of shrinking terror. <sup>31</sup> Imúicé, to examine closely. <sup>32</sup> pór féin, even yet. <sup>33</sup> Énom and óipúg, are the words that generally correspond with the English "began" to do something. <sup>34</sup> cúpla ceann: cúpla uo na húblairb would never do.

peavon ua laoghairne.

## AN T-ÓIG-PEAR CRÁIBTEACH.

AN CHIAIBHIN DOIBINN COT.

Tabac ní éarim, a' r' deoc ní ólam,

(17 a' r' fágáil báir tá mé le méao mo maier!)

Cáiraróe ní imrim, a' r' bean ní pógaim,

Ni oirpeann áit sam aet lári na b'laitear!)

Leabair ní léigim aet leabair oiaó,

Ní gáim abrián aet abrián cóiri;

(Aoiri mo áiríoe guri móri an t-iongnao,

'S oari m'anam aoirim fém guri móri!)

Ní éarim tabac—óiri ir nimneac m'fíacla;

Ní ólam deoc—óiri ir tinn mo éiríoe;

Ní imrim cáiraróe—óiri táim gán aigíoe;

'S an bean uo pógfaim—ir fao uaim í.

Fuair mé mé fém ari an mbótarí caol rin

Agur leanam uo le páruao móri,

Leabair ní léigim aet leabair oiaó,

'S ní gáim abrián aet abrián cóiri!

AN UAIRI NAC BPEUVANN TÚ GAEBEILG

Uo éiri ari, ná h-abairi "ocon!"

Aet labairi an focai m'beuila

A' r' ceangail-re "áil" le n-a éom!

Sé triogte beaga cléaróige,

(Fao mo b'róige) rin uo éuama,

Ceitre cláiri agur oá éláirín

Sim uo gáiróin a' r' uo júma.

'S móri an corpar uo bíó oir

A' r' ceannac guri 'r a' r' tógáil tige,

'S an áit reo ('noir ó tá tú mnti)

Tá mé cinnce 'r feairi uo r'gite.

"NAC MAIRG NÁ BIONN GAN CIAIL."

(From Beara.)

Bí rean lánaim ann fao ó 7 ir fao ó

foim uo bí, 7 beró a' r' leir, 7 tá anoir.

Marí oeuntari 1 g-cóimnuoe uo óeimioari

ran an uairi rin, 7 má óeimioari, méirí<sup>1</sup>

ná maib puinn átarí ari éuro acu 'na éao,

marí a cloirfeairi ari ball. Uo maríaoari

bó 1 g-cóim ari an noolag 7 b'í bó an mí-

áiró í. Nuairi bí rí focairi ruar, palann

aigie, 7 gac cóiri 7 ceair eile fágáil

aici, uubaríe an rean-feairi le n-a mnaoi í

éiri anoir an tobán 7 í leagair ann go

ngeobao Scríob liae an eairiaig éairi.

Uo éiri, aet níoir leag, marí ní maib oá lá

caite nuairi a tóg rí ruar a' r' í, marí uo

gáib feairi móri ruabail irteac éiríe (éairíe

go maib an rean feairi amuir). Uo fíairiaig

rí óe ari b'í Scríob liae an eairiaig é. Ir mé

go víreac, ari reirion, gaoeoirí oim é. Má' r

tú, umpaig uo mála éugam, 7 tóg uaim é

reo, a' r' cuir na feola irteac ann éiríe.

Óimíe an feairi ruabail uairíe ann rin go

hárapac, aet má imíe éairíe a feairi fém

éiríe go mí-árapac. An céao gno uo óein

rí: an tobán uo éairíeac 7 má óein ní maib

ann ioimíe aet cubair 7 pici. Nuairi a

éualairíe ré cao uo imíe ari, bí gac mallaet

ir meara 'na a éiríe aigie aigie, aet bí ré

pánac; éug rí cluarí uoairí uo.

Seal gáirí na óairí uo maríaoari bó

eile. Nuairi bí rí focairi ruar marí an ceann

óeiríeac, éug ré (an rean-feairi) óiríeac

oá mnaoi, gan don oiríeac-éairíeac uo éairíe

aigie, ní marí an céao ceann, ari reirion,

feuc a mbogfáe rí cabairíe bí ari páiríe le

hair a tige, a' r' cuir ann' ari. Bí go maie

7 méiríe go olc ari ball, marí ruairi an bó

reo caiteac cóim olc leir an mbun ó

éairíe.

Tìompall<sup>2</sup> reàctmame nú uó i n-a óiaró  
 rin, éus gnó éin<sup>3</sup> as an mbaile an  
 sean fear, aét má éus bí gnó gna-  
 mhaíl as an sean-bean uá óeunam pa  
 baile. Éús pí an feoil amac ari an  
 bpáiric 7 éurí píora ói ari gac don top  
 cabáirte bí ann. Nuairí éáin<sup>3</sup> ré féin  
 a baile bí a bolg as tuitim ar leir an oeriar.  
 Bí ré éum blairé feola éurí ríor uó féin,  
 aét má bí ní maib rígneatal<sup>4</sup> ve joime. Far-  
 doirígeur! Cao óiméirí ar mo éuro feola?  
 Cáirí gáib rí? arí reirion. Cá ngeobao  
 rí, ari ríur, aét ari an gcabáirte marí a ou-  
 maib liom? Níorí b' don níó ói mallaéatáiré  
 an ééro éinn go uóí í reo, aét ba brea<sup>5</sup> an  
 iuro uó a beul boét uó óúnaó. Bí ré  
 cóim épiáirte uairte pa óeirie, 7 iao féin ó n-a  
 ééile gupí fágaóarí an tíg ari fao. Uo im-  
 éirí ré féin ari uóirí 7 oubaire ré léirí  
 nuairí a beróeao rí féin as iméaét an  
 uoiríar uó éairíac amac 'na óiaró. aét níorí  
 b' fao uó bí iméiríge nuairí éáin<sup>3</sup> rí maib  
 leir. Seao! ní h-é reo aét é ríuó é, bí an  
 uoiríar ari leir ceangairte le téro amairí  
 ariurí. Ní oubaire ré píoc. Uo iméirígeaoarí  
 oiréa 7 ní go mall é maib bí eagla oiréa go  
 breicreao don neac iao féin 7 an uoiríar  
 aét níorí éonnaic.<sup>5</sup> Uóiríarí as iméaét  
 leo ann rin maib 7 éoróce gupí éuit an oróce  
 oiréa iréirí 7 goill brea<sup>5</sup>. Seao, ariurí iao  
 féin le ééile, tá ré cóim maib asann leaba  
 a óeunam ari topí 'íob<sup>6</sup> ro; 7 óeimioarí,  
 leir an uoiríar uó íocurígaó ríta. Ní píó-  
 fáoa óóirí ann maib reo nuairí éáin<sup>3</sup> gauróiré  
 ré an gaurann. Éurí ré ríor teime uó féin,  
 aét má éurí níorí éurí maib ó íoin ari an  
 áit rin, maib uó leas an sean bean an uoiríar  
 uó éuitim ríor, 7 reo an gauróiré leir. Saol  
 ré gupí rímut uó 'n ríréirí uó éuit ari. Leas  
 ré ariurí 7 uile 'na óiaró; éáin<sup>3</sup> an sean  
 lánama anuarí ar an topí anníar 7 go  
 háómíaríac bí ariurí an gauróiré acu.

"Ná maib ná bíonn gan ciall."

(veiréao.)

# NOTES.

- <sup>1</sup> méiríar; used often for b'féro, b'féro or b'féiríar.  
<sup>2</sup> tíompall = tíiméill.  
<sup>3</sup> éin<sup>3</sup> is heard as frequently as éigin.  
<sup>4</sup> rígneatal (s. m.), a whit.  
<sup>5</sup> éonnaic: I have never heard éonnaic.  
<sup>6</sup> íob for uíob.

Dóinnall ó hualacáin.

## na trí comairlíre.

(DONEGAL IRISH.)

Bí seanuime as fágaíl baib 7 reairé ré  
 ari a mác go taob a leapa 7 éus ré na  
 trí comairlíre ro uó: gan a beatac a  
 éabairé abairé ó'n donac uá uoiréao leir  
 luaé maib ó'fagaíl ari; gan ríor a boéta-  
 naét' éabairé u' á éáiríre; gan mná a  
 póraó gan áiteantap.

Fuairí an seanuime báir 7 rímuam a mác  
 go gauríreao ré reiréail<sup>1</sup> ari na trí comair-  
 líre. Éus ré capall maib a bí aige go  
 uóí an t-aonac; éairí fearí uairí luaé  
 móirí ari an mbeatac aét ní uóiréao an  
 t-ógánac é 7 éus abairé ari é. Lá ari  
 n-a máiríac léim an capall éairí cloróe 7  
 búrí a luirí.<sup>2</sup> Ní maib gaca maib<sup>3</sup> ann ní  
 bu mó 7 maib an buacail é 7 bain ré a  
 éor ve 7 éiríac ré an éor i n-áiríre i n-a  
 éeac le cupí 7 gauríne uó an uoas-éomairíle  
 éus a éairí uó.

Tamall 'n-a óiaró rin éuaró ré ari éuarí  
 éurí<sup>4</sup> a óeiríuríurí a bí píorta 7 a bí 'n-a  
 comairlíre pa éuaríurí píce míle ó a baile.  
 Éurí ré uoirí-éaoarí ari féin, mac-a-famáil  
 bacairí boiré. Bí compánaét ve óaoime  
 galánta i uoac a óeiríuríurí an oróce rin  
 as caeo feurta 7 bí náirí ari a óeiríuríurí  
 é a éabairé 'n-a meairí. Ir é iunn rí é uó  
 éurí iréac ran ríuoból 7 leabaró a éoiríurí-  
 gaó uó anníurí an oróce rin. Éurí rí amac  
 bainneó<sup>5</sup> ariam éoiríe éuríe le n-íre;  
 níorí fan ré i b'rao anníurí aét u'íméirí leir  
 abairé ariurí. aét iurí ré leir an bainneó<sup>5</sup>  
 ariam éoiríe 7 éiríac i n-áiríre í i neair uó  
 luirí an éapail le cupí 7 gauríne uó an  
 uairí comairíle éus a éairí uó.

Seal n-a òiarò-rim ò'imèig ré a'g cuair-  
tead mná òó péin 7 cuair ré ar a òaiaríoe  
péin i n-áit nac òaib móián eolair aige ar  
na òaoine. Cuair ré cum tige m' an áit  
rim 7 ò'airi ré bean. B'í óg-bean ann 7  
òubairt rí go bpórfad é 7 junne ríao  
cleamnar mairi rin oe. O' fan ré an oíóe  
rim 7 cuiread 'n-a luige é i reomia i n-a  
òaib óá leaburó. B'í abac cuiteanad<sup>6</sup>  
fa'n teac 7 b'í ré 'n-a luige 'fan leaburó  
eile. I lári na hoíóe mótuig ré an  
cuiteanad grianáa a'g éiríge 7 a'g òul amac  
ar an treomia. B'ieatnuig ré nac ius  
maré a b'í ar óoir aige 7 lean ré é. Cuair  
an b'ieamínac beag palac irteac fan  
treomia i n-a òaib an cailín óg 'n-a luige  
7 o' fan ré annrim. S'aoil an feari óg go  
òaib ré péin faoa go leóir annrim 7 o'éirig  
ar an teac 7 o'iméig leir acé fuairi ré  
cuoirín a b'í a'g an cuiteanad 7 ius leir i  
7 óioé anáiríoe i i n-éiríeacé le luig an  
capall 7 le'n<sup>7</sup> bainneós aráin óoirce, ar  
móò nac n'oeanfaó ré òearmáa ar an  
cuíomáa comairle a'cus a'atari óó.

Anrim junne ré féarta mói 7 cus  
cuiread o'á comuippanaib 7 o'á òaoirib  
muntie aig 7 i meafg na cooa eile o'ón  
féari a b'í a'g ceannaéc a beaéaig, o'á  
òeipb'íuiri, 7 o'ón cailín a òaib ré lé n-a  
pórafó. Nuairi a b'í an ruipeari éairt 7 an  
biotaille ar an bóio, cuoirig ríao a'g ól  
rláintíoe 7 a'g muntie r'geálta, 7 bu é an  
r'geál a o' muntie an t-ógánac fa na cuí  
comairlíoe a'cus a'atari óó. "A'gur," ar  
reirion, "cuiread mé go òaib ríao go maré,  
óir," ar ré leir an feari a b'í a'g ceannaéc  
an capall, "cuir an capall rin a b'í tuir  
a'g ceannaéc éairi eloiré, 7 buir a luig, 7  
rúo i cuíóta i n-áiríoe; a'gur," ar ré le n-a  
òeipb'íuiri, "cuair mé oo o' teac-fa i  
goamlaéc f'ir óeirce 7 cuir tú amuig fan  
r'gíobol mé 7 cus bainneós aráin óoirce le  
mo b'iaó òom, 7 oo comuippana irteig 'fan  
teac a'g ite feola 7 a'g ól f'iona, 7 rúo éair  
oo cuir aráin óoirce go fóill. A'gur," ar  
ré, a'g cuíontuigad o'ón óigbean, "cuair mé

oo' cuiparó-re le oo pórafó, fan a'ne  
ar b'í a'g am oir, 7 an oíóe rin cuair an  
abac b'iaóac cuiteanac irteac in oo  
reomia a'gur rúo éair an cuoirín a o' f'ág  
ré a'g cuir an treomia a'g òul irteac óó.  
B'earparó mé m' focal òaoir nac n'oeanfaó  
a cuíóe aríre òearmáa ar na cuí comairlíoe  
cuíomáa fo a'cus m'atari óom a'g f'agáil  
b'air óó."

## NOTES.

<sup>1</sup> feucail, trial. <sup>2</sup> luig: luiga. <sup>3</sup> gaáa maré (sic).  
<sup>4</sup> cus: cum. <sup>5</sup> bainneós, bannock, cake. <sup>6</sup> cuiteanac,  
hunchbacked; cuiteac (O'R.). <sup>7</sup> le'n: leir an.

peasair macríonnlaóe.

## PROVERBS—MUNSTER.

(Mr. P. M'Carthy, Clohane Castle).

(CONTINUED.)

23. Ir òall rúil i geúil òuine eile.  
Blind is an eye in another's heap, that  
is, we are generous with what is not  
our own.
24. Ní fíorí cao oo beiríeann an té bíor  
amuig.  
Not true what befalls him who is out;  
that is, he gives plenty of excuses for  
his being out so late, half of which  
are not true.
25. Tópac na oíge o'ón éiríallíoe  
a'gur a beiríeac o'ón té iairi i.  
The first of the drink to the foolish,  
Its last to him who asked it.  
[Evidently there is a pun on oíge, gen.  
of òeoé and oíoga, dregs, lees, the  
worst of anything.—P. O L.]
26. Ní faéatari [=faéatari] bainne beiríóe  
gan eairball ríuic.  
One doesn't get boiled milk without a  
wet tail (=There are no gains with-  
out pains.)
27. Aóairí bó nó tón capall.  
A cow's horn, or a horse's hinder  
part.



28. Ní í gcóinnuróe éagann tìom-éiríobh  
ó'n bparlúige.  
It is seldom a heavy branch is cast up  
by the sea. (Don't let a good  
opportunity slip.)
29. Cuir na caróne-reo san gcaóan eile.  
For difficulties have contrivances  
ready. (Caóan, a measure con-  
taining a little above a glass.)
30. Órúgáó an mairgírtir bíonn pé láiríu.  
Let a servant be careful how he dictates  
to his master.
31. Feoil do éabairt do leanb, feoil do  
baint do leanb.  
To give meat to a child (is the same  
as) to take it from him. (What a  
child once tastes he must get again.)
32. Gac nío ar veiríol aét an treiríeac  
ar tìuacal.  
All things (ought to go) sunwise, ex-  
cept the yoke of horses for plough-  
ing.
33. Muna bpađair ođar, veín ođar.  
If you don't inherit disease, make it  
for yourself, (by dissipation &c.  
That is, few value health at its true  
worth.)
34. Ní fuil coill gan a loigáó cñion.  
There is no wood without its burning  
of withered (sticks) (*i.e.*, as much as  
would burn it all.)
35. Seanbean éríona an tìannatán, ní  
rtavann coróce aét ađ camháil.  
The querulous old woman never stops  
(but) contending.

### PROVERBS—CONNAUGHT.

[Do veapmar an rgríubneoir a ainm do éur leir an  
rgríubinn.]

- Ní bpeáđóacé gñíor bñocán aét min.  
It is not beauty but meal that makes  
porridge.
- Ceur a veanpaó mac an cúit aét lué a  
mairíabó?  
What (else) would the cat's son do but kill  
a mouse?

- 1 leigíor an gálpa na bí mall,  
ní'l bñíđ 'ra' luib naé baintear i n-am.  
In cure of a disease don't be slow,  
There is no strength (or virtue) in the herb  
that has not been plucked in time (or  
in (its) season).
- Níor éiríuđ an oá éiríuđ leir an ngobairín  
muin.  
The gobaidin (a shore-bird) never yet  
managed the two shores.
- Cuiríró mé cloé in do leacé.  
I will put a stone in your "leacht" (or  
cairn).
- 1 tìtìor bñac le rluag, í mall bñlle an  
don-uir.  
In the contest of churls with the rabble  
slow is the blow of the one sledge.

### (MUNSTER.)

- Meiríol murtaráin.  
The meithiol of a braggart (said of a poor  
person who sends for a great number  
of his neighbours or relatives to do a  
piece of work which he himself could  
easily perform).
- Ír veacair teapbac do romcáir.  
It is hard to bear one's self in prosperity,  
or, it is difficult to carry excess of  
animal spirits (without showing them).
- Írúró veiríeac na trénníre.  
Cursing is the last of a period of service.
- Ír feárr rair ríor-buailteac ná rair  
ráir-buailteac.  
Better is a mason who is constantly ham-  
mering than one who hammers too  
hard.
- Ír olc an banb oíealla ađat é.  
He is a bad bosom-friend to you (*lit.* a  
banbh of the armpit).
- Ír olc an gáóar naé íorpaó ablac.  
Bad is the dog that would not eat carrion.
- Ní hionann donníó 7 conñac an trean-  
mairíu.  
There is nothing like the fight of the old  
dog.
- Gaoé ađ fear lonze gan lón.  
A (fair) wind for a sailor who has no cargo  
(or provisions).

## NOTES AND QUERIES.

(73) See *Ṭrí Bior-ḡaonṫe an Bháir*, vocabulary: *ḡabann*, an enclosure for straying cattle, made on the land where they are trespassing, different from the regular pound = *póna, bóna*. (This from Mr. Foley, Cork Gaelic League.) Both words occur in the following song, which I took down from Mrs. Bridget Fleming:—

an báile má tigeann, ir rúpac mó beinn ar;  
 mara tógasáó pé an leamb, ní'le eagla an tige oim.  
 ir páin á'ir ir rocair oo éolaim an oíóce,  
 as abrán ḡac maroin, 'r as feinmeaúint mo píopa.  
 mo éaoiḡ ní reolḡar i mbóna ná i ngabann,  
 mo óeacmáó ní mearḡar cum ḡḡillḡ ar oíóhan;  
 don rḡḡar acraim ní'le pé éleacáca' an tige asam,  
 acé mo píopa 'r mo leamb, á' rúil bacac na ṫrí ḡeor.

*báile*, bailiff. *acraim*, 'encumbrances,' here, 'furniture.' Cp. Latin, 'impedimenta.' *éleacáca*, rafters. *ḡummoil*, 17, 8; the meaning assigned seems doubtful, 'bed, base, channel or bottom.'

*imúacáó*, scanning, peering. [See same word in *Seacóna* this month.—Ed.]

*Slám-épacáca*, whole, scathless.

*Slám-ḡallaó*, graceful, yielding, without any reserved intention of disobedience.

*Sḡaon*, bending aside, as of twigs in making a basket, &c.

*Ṭuaraim*: *buan fá 'm ṫuaraim taom ó 'n ṫḡuarap* is the same as *buan 'dom' ionḡuḡe taom ó 'n ṫḡuarap*.

*Ṭonnacáó pléimonn*.

(74) The word *máitpeacá*, formed from *mácair*, mother, is commonly used for a ewe. When offered a drink of milk in a house, the Arann people, instead of saying *rlán á' bó* (= *ḡo mba rlán an bó*), a fine old Munster blessing, say *rlán á' máitpeacá*. From this some might infer that the forbears of the Arann folk drank ewes' milk. As to the use of the word *máitpeacá* for a ewe, there is nothing stranger about it than about the similar use of the English "mare" and "filly," from the French *mère* (mother) and *fille* (daughter). Another derivative of *mácair* is *máitḡin*, which is oftener found in songs than the simple word *mácair*—the *-in* is, of course, an endearing termination, as in *a rṫóirḡin*. In Arann *a óeapḡarḡin*, O little brother (contracted to *á yraw'-reen*), and *a óeipḡarḡin*, O little sister (*yroo'-reen*), are commonly said to little children.

(75) Some of the worst offenders against the simplest matters in Irish spelling and pronunciation are those who undertake to write stories in the Irish brogue. They, at least, have no excuse for mauling the commonest expressions, as they could either learn as much Irish in one week as would keep them from ludicrous blunders, or at all events ask somebody to write out the few words they require. A story recently printed in several Irish papers was entitled *Dhíro Dhirlo*. What is this? Why, a man knowing nothing of Irish, but reading only the story, which dealt with the traditions of the Geraldines, might see it was plain Gearóid Iarla, the Earl Gerald. And if the writer knew anything of the subject he chose to write about, he should have known at least this. Another disguised word may be seen in "the Cóiste Bodhthar" (read *bodhar*)—the deaf coach. Some recent folk-tales from Donegal contain curious words and phrases

which would repay study, after a little re-spelling. It would be well if Mr. Ward, or some other Donegal Gael, saw to them, lest they might be published in book form in their present state.

(76) Notice that the phrase *ḡcoimniróe* has the two meanings, like French *toujours*, of 1, always, and 2, still, yet. Note also that the word *coimniróe* is like the English *still*, in meaning both *yet* (1 *ḡcoimniróe*) and *at rest*.

(77) It is well known that in some words *é* is pronounced *p*. Such words are *ḡut*, *crúṫḡḡ*, *toḡéa*, *clunṫe*, which in Connaught are sounded *ḡup*, *crupḡḡ*, *topa*, *clupṫe*. So in other words *ó* and *ḡ* are pronounced *v*: as, *ḡuróe* (*pron. ḡurbe*), etc. We may notice that the English pronunciation of *th* has a suspicion of the *f* sound in it; and the darkie dialect of English invariably has *nuffin* for nothing. In all probability these *f* and *v* sounds are but partial survivals of the old sounds of aspirated *t* and *ó*.

(78) The English word "whiskey" was taken, as most people know, from the Irish *uirḡe beacáó*, water of life. It would seem that when the English form of the word was introduced the *ui* of *uirḡe* was not a digraph, but was pronounced (as yet in Scotch Gaelic) as *ui* in *ruin*. *uirḡe beacáó* is hardly ever heard now: the common word is *biotáille* or *biotáille*. This is the French *victuaille* or English *victuals*, and we have one English phrase where the word yet means liquor, "licensed victualler." A *victualler* is one who sells meat, but a *licensed victualler* is one who sells drink.

(79) Another "irregularity" disappears. It has been too readily asserted that the familiar *ḡo leop* is an irregular phrase belonging to the family of regular adverbs, as *ḡo maí*, *ḡo láirḡ*, etc. In *míle ḡo leir*, a mile and a-half, the *ḡo* is the old common preposition *with*, now almost gone from modern Irish. *Lá ḡo n-oróce*, a day and a night, is another example, and I am sure *ḡo leop* is another. Viewed thus, *ḡo leop* would be *and enough*. In English we say *enough and over*: possibly they said in Irish *over and enough*. Of course *leop* is an ordinary noun; *mo leop* is found in Scottish Gaelic of this day. *ḡo, with*, eclipsis (O. I. *con*); *ḡo, to*, neither eclipsis nor aspirates. In the West they often say *bisacáin ḡo h-am ro*, a year ago, and this is a phrase that someone should study.—E. O'G.

(80) Scottish Gaelic.—*Theab mo thuiteam*, my falling had almost happened. *An do theab do mharbhadh*, were you almost killed? *Cha do theab a bhualachd*, he was not almost struck. *Ma theab a bhisteadh*, if it is almost (sure) to be broken. *Thatar an taigh a' tuiteam*, the house is falling. *Tha an taigh an impis tuiteam*, the house is about to fall.—(See 60, p. 183: *Do fhobair*.)

*Thatar*—*is*, and *Bhatar*—*was*, appear frequently in "Mac-Talla," as does also the tautologous expression, *leis am bu leis e*, in whose possession it was. *Leibideach*, worthless, contemptible; compare with *libéiseach*, careless (60, p. 189). *Ag of dhibh*, drinking a drink, is quite common. *Ionraic*, righteous, and *ionracas* or *ionraiceas*, righteousness, may be heard any day. Symmetrical is rendered by *cumachdail*; *deagh*, well, or *ro*, very, may be prefixed, and I once heard "a *gairdean bau glechumachdail*," her fair arm very well proportioned.

Ceud-phroinn reminds me that biadh-non or biadh-noin is the usual term for "dinner" in Braemar, while the equivalent in other districts is diot-mhòr. Comh-thulagach conveys the idea of equal ability to endure; fulan-gach air teas agus fuachd, able to endure *both* heat and cold. A Highlander would probably express his sympathy in "tha mi 'gabhail truas dhìot."—See *Letter*, p. 175, No. 59.

GALL-GHAIDHEAL.

### TORATH AN TEANTTORA.

The preparation of the Index, etc., to Volume V. of the GAELIC JOURNAL, ending with the March number, is unavoidably delayed.

We chronicle with pleasure this month the following additions to the rapidly increasing number of Irish and Irish-American journals giving regular insertion to matter in the Irish language: the *Weekly Examiner*, Cork; the *Weekly Herald*, Cork; the *Irish Republic*, New York; and the *Nation*, San Francisco.

If any papers that regularly contain Gaelic articles are omitted from our list, we would gladly be apprised of their names, in order that they may be inserted. In a short time it will save space to give a list of the papers that do not contain Gaelic.

The articles on the Irish language in the *Irish Republic* are in good idiomatic literary Irish.

An Irish manuscript containing a copy of Keating's History of Ireland, the property of Mr. Daniel McCabe, of Banteer, Co. Cork, was accidentally left behind in a railway carriage at the Kingsbridge Terminus, Dublin, some months ago, and has not since been heard of by the owner. Should any of our readers learn anything of it, they ought to acquaint Mr. McCabe of the fact without delay.

The use of the Roman character in printing Irish literature is becoming daily more prevalent, and has been adopted in a number of journals. We confess personally to a strong preference for the Irish characters—a preference based on a number of reasons, sentimental and practical. But we have no sympathy whatever with those who object *in toto* to Roman type, which is just as Irish as it is English, French, Italian or American. A language is made up, not of strokes, curves and dots, but of sounds, words and idioms.

To our certain knowledge Irish journals have been, and some may yet be, deterred from printing Irish literature, owing to a belief that it was absolutely necessary to print it in Irish type. Those who, in their over-zeal for things Irish, profess to abhor Irish printed in Roman character, ought to reflect that their idea would impose the cost of a fount of Irish type as a preliminary fine on many journals willing to print Irish. For our part we will always welcome the appearance of good Irish in whatever guise it may reach us.

Owing to the prominence given of late in the *New Zealand Tablet* to the question of reviving the Irish language, a society to teach and cultivate Irish has already been most successfully started in Dunedin, with

the Most Rev. Dr. Moran as patron. An Irish class has been formed and is numerously attended. The Very Rev. Father Lynch has given a gold medal for the best essay on the Irish language and literature. We do not doubt but our New Zealand friends will give a good account of themselves, and will shame the stand-aloofts in the old country.

The First Part of Father O'Growney's *Simple Lessons in Irish* has, in a few months, reached its fourth thousand. The Second Part is now on sale in book form. It has actually been complained of, about these lessons, that they are too simple, that one does not feel the satisfaction of making sensible progress, so easily is the knowledge they impart acquired. When the student reaches the end of Part II., he will have learned a large number of phrases suitable for actual use, and he will also be in possession of a very considerable vocabulary.

*The Life of St. Kieran of Scir* (beata Chiapám Shairé), in Irish, has just been published with English translation and notes by Rev. D. P. Mulcahy, M.R.I.A., who needs no introduction to readers of the GAELIC JOURNAL. Father Mulcahy has had the valuable collaboration of Mr. David Comyn, of whom we are the unworthy comaspa. The text is of the simplest character, and any difficulties it presents are smoothed away by Mr. Comyn's useful glossary. The book is eminently suited for students. We regret to learn that Father Mulcahy's health is not good at present, and we heartily wish him speedy improvement and long life to continue working in the good cause.

### seanús ar sean-léigean na gaeóilge.\*

Ní beag de bairánta do'n leabhar po ann a úsáid. Berò rúil ag a luét léigete le heolur cuimh ar léigeanntaict na Gaeóilge o' fagáil ann, 7 ní gan páit. Berò rúil aca le huíosaipár, le gíeannntaict, le píjonne 7 le píoj-pogluim o' fagáil ann, 7 ní meallpar a nócúir ar.

O'foilllrig Eogán Ó Comhairde ceana an uairleáct 7 an t-oipróearicup atá i sean-leabharb ptapároeaicta na hÉireann. Tá an fíangcaic pógluimta, H. D'Arbois de Jubainville, óa' foilllrigta ó am go ham cneuo ip bñí 7 cneuo ip ciall o'arí sean-pgeularoeáct. Áct ip so luco an áipio-léiginn tugad an pógluim rín. Seabair an fluaí pógluim ó 'n gCraoibín doibinn, 7 ní ar ptapároeaict ná ar pgeularoeáct ná ar píliroeaict amám, áct ar iomlán na sean-litpúroeaicta Gaeóealaige.

Berò meap ag an Sagranac fearoa ar léigean na Gaeóilge, 7 má berò, b'féirip le Dia go mberò de mheirneac ag munnitip

\* The Story of Early Gaelic Literature: by Douglas Hyde, LL.D., M.R.I.A.



na hÉipeann a pió nác bfuil náipe oppa i otaob na teangaó féin. Fairíoi, tá móri-éuro aca, a n-uríóir, b' féioir, nác léigean a meirneac oóib gíog oo labairt, nó go mberó a fíoi aca ar oúir eao é meaf an tSagranais. Seo mar bítear aca:

An Sagranac. "I' airteac liom an teanga úo azaibre."

An tÉipeannac. "I' fuac liom féin i."

S. "Meafann tú, an fiú óaoib beir a' feucain le n-a comeáo beo?"

E. "b' feairi liom-ra i'gíoiota ar an raogal fearoa i."

S. "Ní héioir go bfuil mórián leabairi nó a leitéio rin i'gíoióta i n'gaeóilg?"

E. "Ní iair leabairi ná léigean iuam mnti."

Ní 'l aon leitéigéul a' na oaoimib boéta ro ó ro amac aét a mí-meirneac 7 a meatac féin.

Tá focal nó óo 'ran leabairi ro nác maít linn, go móri-móri má léigtear ar leir leo féin iao, 7 ní éiofamaoir éairta, muna mberóeao supi clóóbuailéao ar leir iao, b'ráipeurais éigim i n-áe Cliaé, 7 ní fuláir supi meallao oaoime a' á léigéao. Má oer an t-uóar go bfuil an gaeóilg marib 7 a íamail rin, ní 'l ann aét nóf labairta. Má oer íe nác teanga náirúnta i an gaeóilg, cialluigean rin supi ériéig uríóir na hÉipeann i. Aét tá oieam ann éuripeaf fáilte iomí na foclais rin, a'g oeunam leitéigéil oíob oóib féin.

I n-a óiaó rin, ní oóig linn supi clóóbuailéao iuam leabairi ba mó tairibe oo éur na gaeóilge ná fóf leabairi i' mó meuruis clú 7 ainn gaoóal le gallsib nó le luét an tSacr-beurta ioiri gaoólais 7 gallsib ioná an leabairi íri-gíeannta ro. Ní éairuigean ó éur na gaeóilge 7 na n'gaoóal aét an íiunne iomlán o'foill-ruéao oo'n oimán, marí tá eio oi foillruéte go oian-maít 'ran leabairi ro a'g an gCíaoibín Aoibinn.

## GAOÍ AG FEAR LÓIN SAN LUING.

Tá mórián oe gac cineál gaeóilge le euri i gcló agaimn. Roza gaeóilge arí fao i' eao é. I' euaé linn gan cuilleao íuige agaimn le n-a euri i gcló gan móill. Oá mbíó oá oieao íurleabairi oá gceannaé, i' oóca go b'feuraoíoe oá oieao léigeanntaéta oo élóóbuailéao ann gac mí. Ní beag oá leigtear rin a bfuil ar éumar luét léigte an íurleabairi, 7 ar éumar na gceumann n'gaeóilge i n'éiunn 7 tar leari. Nuair ba mian leir an áeari eoéan ó gíamína an t'íurleabairi oo euri amac gac mí, éug luét copanta na gaeóilge iairiaét a'g cabruéao leir, 7 oá baíir rin atá b'ier 7 oer n-oieao íurleabairi oá gceannaé ó íoin. Oá otugaoíir iairiaét eile fearoa, nó b'feairi linn a pió, oá gceuraoíir íómpa beir a'g íri-feucain, arí uam 7 ar antiaé, le heolur oo éraob-ígaóileao ar an íurleabairi 7 arí gac níó eile oo íacáo i oairibe oo'n gaeóilg, ní beróeao an gearián beag bíoeac ro féin le oeunam agaimn.

A'g ro íoiur uríóir oá bfuil ar lán agaimn éeana, 7 ní heagal linn go mbuó luéaroe beróear oúil azaib ían mbiaó ro, bolao beag o'faéail arí iomí-íe:

### Sgeulaoíoeaét.

Seaóna: leir an áeari Peaoarí Ha Lao-áipe. Ní 'l a leat i gcló fóf.

An éaoi arí euiréao arí gcló Cuirom arí íataróib i n'gailm: le Seaéan ó ílaít-beairtaí.

Cat na Tríága báme: leir an b'eari gceuna. I' arí íeabaf gaeóilge Connaét an oá ígeul rin.

Seaéan na Nooag: m. Ó b'iom, i náimeiruoá.

An Oieorlin 7 an íoiar: Seaéan ó Copíraí.

An Mac Ríog nác oeunfaó Comairle: Peaoarí Mac íionnlaóí.

Seaéan Mac Séairtaí: Séamur Ó Séagóa. Agur beagán oe mím-ígeulaoíoeaét eile.

Πιρθεατ.

Όάν ας Μολαό na Γαεόιλγε: Séamur Ó Séasóa.

Όάν ας Μολαό Σαγαίτε έίγιν: ní'λ ριόρ cia ιρ υγόαρι τό. Αν τάταιρ Λαβίαρ Ορμονο, C.C., το έυρι έυγαίιν έ.

Αν Φαλαίρε Σοίμ: Οίαμυρο mac Séain ύιρέ 7 πιρ ό έίλε το έάν, ας εαοίεαό έίς αν Οίαμυρα ριν. Αν τάταιρ Ρεαοαί ήα Λαόγαίτε το ργίόβ.

Coilte Glara an Tnúca, 7 a ceol: ó Seorain Laoroe.

Αίείο αν Ξιράό: Ρεαοαί Mac Fionn-Λαοίς το έυρι ι ργίόβινν έ.

Μαρλζαό αν Πίοπα: Σεοίρε Ορβοίιν τό έάν. "Mac II." i nΓαίλνν το έυρι έυγαίιν έ. Αςυρ τνίλεαό naς ρλοινντεαί ανηο το'η τυίυρ ρο.

Sean-Ráirte.

Ραγαίμαρ ρεαν-ράίρτε ό na υαοίιν ρο .1. Όοννέαό ήα Σίλλιοβáιν, ρίγγιν ήα Λοιγγίς, "P. C." D. J. Galvin, Ορβοίιν ήα ήάμνιγγιν, 7c. Αςυρ τά τνίλεαό ζεάίτε άύινν.

Ceacra Eugraimla:

Τριάτ αί Εαργίιν: Λείρ αν Ατάιρ S. Ó Raḡallaíḡ i nAypḡalia (ní ρεανμόίι έ). "IS" αςυρ "TÁ": Λείρ αν Ατάιρ Ρεαοαί ήα Λαόγαίτε.

"Γαβáιν": le Σεαζán Πλείμινν. Αςυρ τνίλεαό.

Πόταίρε Eugraimla:

Ό na υαοίιν ρο Λεααίρ 7 ό υαοίιν έίλε: ρίγγιν ό Λοιγγίς, Σεορáιν Λαορε, "P.C.," C. P. Bushe, "Seanóin," Ραοίιγγ Mac Cáípeaíḡ, Μίεαίλ το Νεαḡ, Αν τάταιρ Ρεαοαί ήα Λαόγαίτε, J. Rogers, Barrow-in-Furness, "J. L." (Macroom). "Mac II." (i nΓαίλνν), Τάός ό Όοννέυό, "Όρε Sgoile" i nΌεαίρμννáιν, αν τάταιρ Σεαζán Mac Connaḡa, "Εοḡan Ruao" i oTíḡi Chonaíll.

Ραοίρεαά 7 Όάнта Cḡábaró.

Όάν αν Τυίρ: "Fionnḡuala" o'áit-ργίόβ.

Adeste Fideles i nΓαεóιλγ: "Seanóin" o'áit-ργίόβ.

Αίτνζε Séain το ήόίρε: "Cláíḡíneac" το έυρι ι ργίόβινν έ, αί n-α ελοίρτν τό ας ρεαν-ρεαί ι oTuaóμννáιν.

Seacra nAéumḡíre na Seacraime: "Mac II." o ργίόβ.

Αςυρ Ραοίρεαά έίλε ό 'η Ατάιρ Μίεαίλ ό ήίεαό, ό "Mac II." ό Τάός ό Όοννέυό, 7 ό υαοίιν έίλε.

Ιρ Ραοα Λίιν ρέιν ζαν ριν ζο Λέιρ ρά έλό; αέτ τά Λείγεαίρ αίρ, μαίρ υουβίμαρ αέεαα. ήί ήί αν ζαοέ ατά αςαίinne ζαοέ ας ρεαί λνιγγε ζαν Λόν, αέτ ζαοέ ας ρεαί Λόν ζαν α όίολ το λνιγγ αίγε.

#### TEACHERS' CERTIFICATES IN IRISH, 1894.

The following is a list of the National Teachers who, at the July Examinations, 1894, obtained Certificates for teaching Irish in their schools. The first three named attended the classes of the Gaelic League.

| TEACHER              | SCHOOL                | POST TOWN         | COUNTY  |
|----------------------|-----------------------|-------------------|---------|
| Ellen Donovan ..     | Central Model ..      | Dublin ..         | Dublin  |
| Thomas Hayes ..      | St. Patrick's Male .. | Dublin ..         | Dublin  |
| John Fitzpatrick ..  | Roundtown ..          | Terenure ..       | Dublin  |
| D. Deeny ..          | Carradoan ..          | Rathmullen ..     | Donegal |
| Thomas Gavigan ..    | Largyascragh ..       | Ardara ..         | Donegal |
| John Kiely ..        | Cullen ..             | Millstreet ..     | Cork    |
| Patrick O'Leary ..   | Kilmacowen ..         | Castletownbere .. | Cork    |
| James O'Sullivan ..  | Lisgould ..           | Middleton ..      | Cork    |
| Daniel Lynch ..      | Coomhola ..           | Bantry ..         | Cork    |
| Cornelius Riordan .. | Coolmountain ..       | Dunmanway ..      | Cork    |
| Daniel Daly ..       | Derrinacahara ..      | Dunmanway ..      | Cork    |
| Eugene O'Sullivan .. | Castledrum ..         | Castlemaine ..    | Kerry   |
| Cornelius Leyne ..   | Portmagee ..          | Portmagee ..      | Kerry   |
| Stephen M'Grath ..   | Clonkeen ..           | Killarney ..      | Kerry   |
| Michael Crowley ..   | Lettercallon ..       | Belladangan ..    | Galway  |
| Peter Greany ..      | Spiddal ..            | Spiddal ..        | Galway  |
| James M'Carthy ..    | Kilronan ..           | Arran ..          | Galway  |
| Charles Sweeney ..   | Bellinfad ..          | Roundstone ..     | Galway  |
| Michael Sweeney ..   | Kilcoona ..           | Headford ..       | Galway  |
| Florence Crowley ..  | St. Macdara's ..      | Carraroe ..       | Galway  |
| Michael Timoney ..   | Garrafrans ..         | Dunmore ..        | Galway  |
| M. J. Doherty ..     | Newtownbrowne ..      | Kiltimagh ..      | Mayo    |
| Sabina Heskin ..     | Lough Mask ..         | Neale ..          | Mayo    |

#### GAELIC NOTES.

The Dingle National Teachers' Association have decided to conduct their proceedings for the future mainly in Irish.

The St. Patrick's concert held by the Cork Gaelic League was, according to the Cork press, a striking success. One who was present told me that not alone was the concert hall crowded, but people were perched on anything that afforded a seat or a foothold. The songs in Irish were enthusiastically received. A report in Irish of the proceedings will be found in another column.

The New York *Sun* of March 3rd contains a most practical and thorough-going leader on the recent development of the Irish language movement. The *Catholic Times* of Philadelphia has been doing more in support of the movement than perhaps any other newspaper. The importance of the movement is more fully grasped, or at all events more justly treated, on the other side of the Atlantic than by some Irish journals. It is the eye far off that sees things in their just proportion.

An Irish Language Congress will be held in Cork city on Wednesday, April 17, under the auspices of the

Cork Gaelic League. On the morning of the same day a meeting will be held to establish a permanent county organization to forward the movement in Cork county.

On Thursday, April 18, Mr. Thomas Hayes of the Gaelic League, Dublin, will read before the Congress of National Teachers in Cork a paper dealing specially with the relations of the National Teachers and the National language.

On Tuesday, April 16, Miss Annie Patterson, Doctor of Music, also a Member of the Gaelic League and the leading spirit of the Irish Musical Revival, will lecture on Irish Music in Cork. Easter week promises to be a memorable time in the city on the Lec for the Irish language movement, and for the sister movement to revive our national music.

The programme, in Irish and English, of an Irish musical and literary celebration under the auspices of the Gaelic class attached to the Belfast Naturalists' Field Club has just come to hand. The date of the event, March 28th, is too late to enable any account of it to be inserted here, but the prospectus is certainly most attractive, including a report in Irish of the proceedings of the class by Dr. St. Clair Boyd, Irish songs by Mrs. Wheeler, Miss Cathleen Milligan, and Mr. Savile Hardy, Irish readings by Mr. George Gibson and Mr. P. J. O'Shea, and an admirable selection of Irish music on the violin by Miss Stelfox, and on the harp by the well-known harper, Mr. Owen Lloyd.

The American papers announce the delivery of sermons in Irish on St. Patrick's Day in a number of the great cities. Would it not be an appropriate thing to have sermons in Irish in some of our Irish towns on the feast of our National Apostle and on other suitable occasions? In Dublin, 3,000 or 4,000 people understand Irish. In Cork the number must be larger still. In Galway the bulk of the people know Irish. In Belfast, Waterford, Newry, Derry, and every other large town in Ireland, there would be no difficulty in finding an Irish-speaking congregation. Numbers of Protestants have told us that they would gladly attend an Irish sermon in a Catholic church if they got an opportunity.

We are told that the Archbishop of Edinburgh occasionally preaches in Gaelic in Edinburgh. There are three times as many speakers of Gaelic in Ireland as in Scotland, but preaching in Irish seems to be abandoned wherever even a fraction of the congregation understand a little English. Irish Catholics who love their Church and honour their clergy, and at the same time love their national language, entertain feelings of deep vexation and regret at the way in which Irish is avoided and ignored in their churches. We gladly direct attention to the statement (in Irish) in another column, that the patriotic parish priest and curate of Eyries, County Cork, both preach and teach the Irish language.

The following is from the Lenten Pastoral of the Most Rev. Dr. O'Donnell, Bishop of Raphoe:—

"I am glad some of the teachers, no matter how little the encouragement, have taken up the study of the Irish language in their schools. Indeed, it is due to the zeal and ability of one of their number that the diocese is at present provided with a suitable Irish Catechism written in the Irish character. I would appeal to the teachers

to make further sacrifices to keep alive the old tongue. It is by far the best proof of the greatness our people had attained at an early period in history. Owing to our insular position, we are far behind in Ireland in a knowledge of living languages. But, by cultivating the noble language of our ancestors, we can secure the intellectual quickness of bi-lingual peoples, without in any way interfering with our knowledge of the English language and literature. May the time come when the tongue spoken by Columbkille and all the missionary saints of Ireland will be taught in all our schools!"

A young student of Irish, David J. Ryan, of The Villa, Bailieborough, County Cavan, has forwarded for inspection an Irish MS. The MS. is a book of large paper, the leaves being about as large as a folio of this journal. The contents are: A tract on Antichrist, of which only the last leaf remains. Then follow the words "Da mbiaid aSam leabair Shaoile, ní raoraim go veoir óa ceaprao. 17 coḡta liom iao no (ná) cuillim 17 ceol." Then follows a copy of Keating's *Tví Bior-ḡaote an bháir*, the date of the work being given as 1631. This text occupies almost the whole remaining portion of the MS. It is followed by two short pieces, the Life and Martyrdom of St. George, and the Birth of Pope Gregory. The MS. is dated from time to time, being written in the years 1787-1791. The scribe was *páipic Ó Ceoáin*, of Ballyhaise. There is at least one considerable textual difference in this MS. from Dr. Atkinson's text of *tví b. an b.*

## imteaḡta na ḡcumann nḡae- dealaḡ.

Connraḡ na ḡaeḡilḡe 1 mbairle áta Cliaḡ.

Do bí tionól ḡaeḡeacthann 1 bpaḡḡe an Cholaḡro, 7 oiprópaeḡe nó léiḡḡeapaeḡe éiḡm ḡae orḡe. Fuair na cipreoiḡeḡe tabarrair aipḡo ó na oamniḡ pe leanaḡ a. an tuacḡapán Oubḡlar ve hioe, 10/- Oiamuio macmuḡeḡa 1 ḡcepaḡ, 11, an Saor pḡor-ippamaḡ eḡomonn maḡuoir, O.O., 1 naipḡoail nḡuḡe nuadḡo, 11; an Saor ippamaḡ hanpaḡo O buḡill 1 mbail paeḡaḡe, 10/-; an Saor ippamaḡ Seunur macpionnlaḡ, 1 nuḡ nuadḡo, 11. O'ioe mórán oamne eile an cḡor cumann. Do pḡnneaḡ a lán eile 'n-a ḡcumannḡoḡub.

Fuair luḡ na Comaḡle mórán liciḡ ó nḡunntiḡ Chonnaḡe na ḡaeḡilḡe 7 ó luḡ léiḡḡe an 17ur-leabair pán tuat 1 bḡeapra ar na liciḡeaiḡ vo eḡpeapḡe, 7 aḡ ḡeallamain eabpa oḡiḡ aḡ cup ḡnḡta na ḡaeḡilḡe ar aḡaḡo 'pan tuat. Cuppeap teactaḡaeḡe naḡa 50 corpaḡ, paeḡcḡhann na Cárḡa, an tḡáḡ beḡeap an feir aḡ Cumann na nOioḡe ḡoile 'pan ḡaeḡair pḡm. Tá pḡil aḡ an luḡ Comaḡle go mbeḡ comḡionól mór aḡ buḡoin eḡpanta na ḡaeḡilḡe 1 ḡcepaḡ pán am pḡm.

## Connraḡ na ḡaeḡilḡe 1 nḡaillim.

21—2—'95. Bhí an t-uacḡapán aḡ maḡuḡaḡo. Léiḡeḡo an tuapḡḡbail ar an oḡionól pḡmhe, "7 cup ré a annm leir. Léiḡ Seopar mac Conaḡrair "Oraḡ na Súipe"—pḡeul-oḡ eḡ cup-pḡor ar bairte Oipm le naom pḡoḡaḡ. Dubairt an t-uacḡapán ḡur eaiḡmḡ an pḡeul pḡm go maḡ leo, 7 go mbuḡ mórán an tḡuaḡ naḡ pab go leop ve'n tḡoḡp pḡm le pḡḡail. Shaoil pé féin go pab a leicḡeioḡe amearḡ na noamne go coḡḡeanta, 7 pḡeulta, aḡeip pé, níor paeḡp ná curo ve'n éineál no euala pé ḡ'a léiḡeḡo ar



leabhair, aed go mbuó veacair cup faoi 'n aipe vo'n muntir a pair ríao aca, fearas leo. Bhí cádar 7 náire orra an ghaeilge do labhairt, 7 com fáda éir bísorair mar rin, buó ruarac an gnoctas beir ag iarraid mairteara orra.

28—2—'95. Tuirgeas ar manganna cóimparáde ag an hoct ve'n élog, 7 bíodar ar ríbal go oíi an naoi, faoi ríuair m. ó' h'irín, 7 a. mhac gloinn. 'Sí an leabar v'a nvearadair úráio ceann vo bí foillteac do spáineac le haasáir beurla fóglum, 7 bí ri reo foileamíac go maré úóib-pan mar bí na moóda eamte imte vo éaruirg go vóipeac.

### Connriac na Gaeilge i gCoraig.

17—2—'95. Bhí an dá buirín ag léigead a gcead i rié dá uair an éluig. Bhíodar faoi éuram an Scéinúnaig 7 faoi an faoi Seánraic. Bhí an éuro eile ag mac tí mhanacán 7 cáiteadair éreimre ag léigead ar iurleabar na Gaeilge 7 real eile ag cinnead ar úaoimib éum gnocta Dia hdoime.

22—2—'95. Bhí rígorúdeac ar bun, ar an oróde tugta éum ceoil, rígeal, 7 abrán or cóimair comróala ar nuaime féin, 7 ceao teacra ag gac n-aon eile. Bhí "Seantóin" ra' éatáoir. Tugad abrán, léigteoiréac, óráio 7 ceoltóiréac.

1—3—'95. Cpuinnugad an-íor 7 "Seantóin" 'n-a uacóarín orra. Ní pair an orpeao agáinn bailigíte i b'ócáir a éúle aon oróde poimie-reo. Tugad óráio, ceól 7 "Lán an baile bán" v' abránair, 7 Gaeilac b'eac gac níó.

4—3—'95. Bhí na céirpe buirne acá 'ran gcpaoib ra láear, luéc na Comairle i n-áit ar leir leó féin 7 na trí buirne eile ag obair mar i' gnaíac leó. Cinnead ar Ohonnacá pléimíom éum beir 'n-a cóimheasairéir Gaeilac iur Chpaoib Chorpai 7 an áro-cpaoib.

8—3—'95. Sgorúdeac ar bun. Sheinn ógán v'ar ab ainn Seoráin ó Sganlín "An Chúilíonn;" mac tí Cheallairg "Dá an lá ag teac;" mac tí Lomgriú "Cáiteam an Shlar;" 7 "mo mháire." Tugad "dean an phir Ruad" ar an beiróinn leir an Saoi Orboin ó haimhigín.

11—3—'95. Thairmúo ó mupéada 'ra' éatáoir. Bhí naoi gceao míle fáilte v'a gcpur poimie ag luéc na Comairle. Comróal na Comairle mapao leir an gcpuinnugad ngnáac. Vo cinnead ar úaoimib éum beir 'n-a mapaoib ar an gcomheinnm; bí rígorúdeac ag an gcpur eile v'ar gcuimantóirib.

15—3—'95. An cóimheinnm púilíbe an oróde-reo. Bhí cpuinnugad an-íor; b'éigíon vo mórán beir 'n-a rcpair 'óir ní pair ríge rúcte le pagbáil go luac i'ar n-orfáit na n'óirpe. Bhí an éláiréac v'a ríppeagad go binn ag éogán laoire, 7 bu g'eall le bliadain i v'óir na n-ós beir ag éirteac le fuaim na vceuo. Bhíó áro-bualac bop 7 coim-élar glórac ar púo na háite éar éir gac púir. Fuair mac tí Cheallairg ríopéaon fáilte o'n gcomhionól 7 vo gac go hálum "Dá an lá ag teac." Tugad encore ríódmair vo, 7 b'éigíon vo teac éar air 7 pann vo'n abrán vo' gacáil átuair. Vo gac Seoráin ó Sganlín "An Chúilíonn" go ríir-binn 7 nuair fuair ré encore, vo gac ré pann ve arí. Vo féin pácpur mac mupir púir ar an obóe (nó ar an vucán) go haoibinn. Annrain éáimig an tríoíac abránaire Gaeilac or coimair an cóimhionóla. Nuair gac ré "Cáiteam an Shlar," vo p'neab an r'luac i n-a

gcpur-fcpair, 7 a leiréio vo bualac bar 7 vo g'péarib ní cuallac róp in' an áit rin. Chairé ré r'pazna éabairt ar an encore, 7 vo gac úóib "mo mháire." Chuir rin faoi órairéac ar rao i'ao. Vo gacab abráin Shacp'éarla a leir. Rígne na habránaire v'oir rcpair 7 m'áir a ngnó go ríog-máir.

### Connriac na Gaeilge in na h-Ádóairíob (i mbéara).

Cuiréad an Chpaoib-ro ar bun 'ran Oet-ní, vo gac éorpann. Ar v'óir ní pair mórán agáinn, mar faoil vaoime go rabamair ag magad 7 ná pair aon fonn orpann aon níó maré ná mairéac vo v'éanam. Go v'eimín iú ré le n-a lán nac pair ann go léir acé cúimpe éum aigíon vo éuillíom. Nuair fuair ríop nac mar rin vo bí, éáingear ar a ácpairac aigíon 7 líon an rcpoil r'péac—ní aímán vo bíopánaic 7 vo éoiríob acé v'ógánaic 7 vo éailíob óga.

Tugann an éatáir Seagán ó lórcáin rcpaimóir ar Gaeilg gac v'oimnac 'ran mbliadain 7 bíomín an éatáir Séamur ó Sganlín ag míneac Gaeilge ra rcpoil.

### Luéc Fóglumca Gaeilge.

ag 12, Spáio Dawson i n-áit Cliaé.

1 n-onóir v' pherl phapraic, bí cpuinnugad rcpapac lúigéiréac ag luéc fóglumca na Gaeilge ar an áit ro, r'péónóna Dia máir, 19 máirca. Tháim or cionn dá r'péio r'póláir ann, 7 bí ceol dá r'eimín ar r'póbarb 7 ar r'póir, 7 púir dá r'pincead, 7 abrán dá ngabáil acu. Bhí na mic léigim uile go han-nuim-reac le éúle 7 ag tabairt iarpac ar cóimpar vo éongbáil ruar i n'Gaeilg. Ar an b'póir bí fúim binn Gaeilacá dá r'eimín in' an nór rcpan-Ghae-bealac, 7 nuair cuallac na r'póbarb a' r'év'eac r'póir v'ubláca ruar go haébeapac, v'éirg beir buacall óg ar an uplár, 7 v'áirpéac ar an r'pincead rin go r'póir-tamáir, 7 mar rin cáitead an oróde go r'póir-Ghae-bealac.

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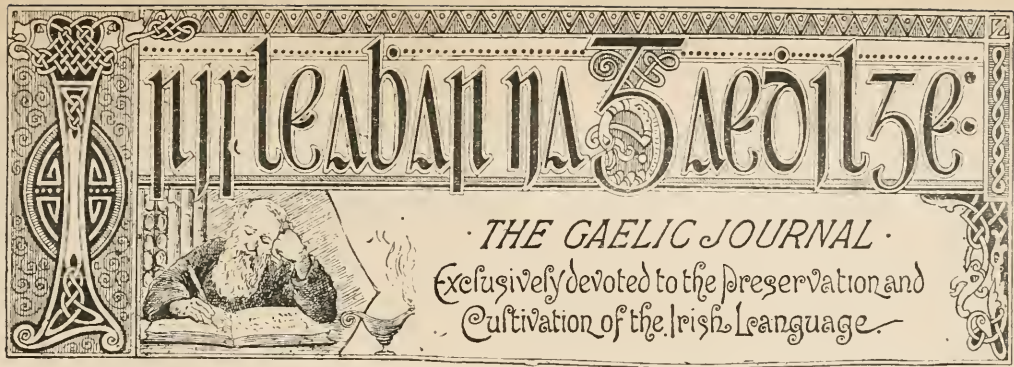
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THE Gaelic League has now taken over the management and publication of the GAELIC JOURNAL. The editorship remains as before. All editorial matters should be sent to Mr. John MacNeill, Hazelbrook, Malahide. All business communications should be sent to the manager, Mr. John Hogan, 8 Leeson Park-avenue, Dublin.

For some time past the circulation of the JOURNAL has been increasing rapidly, and its position may now be looked on as permanently assured. In the future we hope by degrees to make our pages more interesting, more popular, and in every possible way more valuable to our readers. The GAELIC JOURNAL will be at once the organ of the Irish language movement, the willing medium of interchange of knowledge among the students of Irish, the record of much of our literature and traditional lore, and the clear and indubitable witness that our language is still a living tongue, a great instrument of thought, with a living literature, *and with its powers of creating a living national literature still unimpaired.* The existence of the GAELIC JOURNAL will in this way be a protest and a testimony against the national crime, by whomsoever perpetrated, whether by design or neglect perpetrated, of ignoring our national language and literature, and abandoning them to disuse and oblivion.

While we endeavour to enlarge and improve the JOURNAL according to the means at our disposal, our readers, to whom the entire beneficial interest in the publication

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The *Catholic Times*, of Philadelphia, has earned the sincere and lasting gratitude of every friend of the Irish Language movement by its liberality in placing its columns at the disposal of this fund.

In our last issue a subscription was acknowledged from Brownson Lyceum, Providence, R.I. This seems not to have been authenticated.

On this side of the ocean, workers in the movement have had their hands so full that they have not had time to make permanent arrangements for the raising and subsequent control of the Fund. In the meantime, Mr. John Hogan, 8 Leeson Park-avenue, Dublin, manager of the GAELIC JOURNAL, will receive subscriptions, which he will lodge to a separate account, and acknowledge by letter and in the GAELIC JOURNAL.

## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

## EXERCISE LXXXVI.

500. All burdens like rent, tax, debt oppression, hard work, etc., are said to be *on* a person.

cáin (kaun), tax.

cíor (kees), rent.

fiac (fee'-äch), debt.

muirgín (mwir'-een), a burden, *usually means* a large family to support. In Munster, muipear (mwir'-ur).

§ 501. *Atá obair mhóir oim anoir. Ní fuil an obair úr mhóir. Ní fuil agam aet goite beag, boet, agus atá cíor mhóir oim. Atá an bean rím boet, agus atá muirgín mhóir, lag uilinn. Atá fiac boet; atá cíor agus cáin mhóir oim, agus atá fiac oim. Níl an mion daor, atá rí faor anoir, aet bí rí daor inoé. Tabairt dom an mion daor, atá rí úr, follám.*

§ 502. Is the rent heavy? It was heavy, but it is not heavy now; but the tax is heavy. There is a tax on silk, satin and wine, when they are coming to Ireland. The eagle went up in the sky, he was afraid. The lamb is inside in the barn. I saw Edmund inside; he has a heavy cold. Owen Roe was sitting in the saddle. The saddle is broad; it is soft, it is not hard. There is no saddle or bridle on my horse.

## EXERCISE LXXXVII.

THE FORM OF ANE CONTINUED.

§ 503. We have seen that feminine singular in the nominative and accusative singular have their first consonant aspirated. There is a peculiarity about such nouns beginning with *r*—for, not only is the *r* aspirated, but the *t* of the article re-appears. Thus we say, not an *rúil*, but *ant rúil*, or as we usually write it, *an t-rúil*, *an t-rúil* (thool).

## § 504.

an t-ríadó (thraud'), the street.

an t-Suir (toor), the Suir.

an t-Sionainn (tín'-án), the Shannon.

an t-rúil (thool), the eye.

an t-Seanbean (zan'-van), the old woman.

bíad (bee'-ä), ford.

§ 505. *Connaic bhuirio an t-Sionainn ar mairtin inoim, agus bí rí rúb. Atá an t-Suir leatán go leor inr an áit ro. Ní fuil an t-ríadó glan, atá rí bog. Ní fáca an t-Seanbean an maob arciú ag an teime. Atá oim mhóir ar an maob úr, ní fuair ré bíad ná deoc rór. Fuair an cú bíad, agus bí lútgáir ar. Ná cuir cíor mhóir ar an talam ro.*

§ 506. The Shannon is in Ireland; the Moy is slow and wide; this river is dark and cold. The Shannon is wide at this place, there is a beautiful ship on it now. Did you see the ship on the river? His eye is black, her eye is blue; the other eye is crooked. We are sorry, we are not angry. I saw the high mountain to-day. The eagle did not see the light.

## EXERCISE LXXXVIII.

§ 507. It will now be seen that we have a clue to the gender of many words whenever we hear or see them in the nominative and accusative case singular. Thus from the following exercise we might conclude that *uirge*, *balla*, *baile*, *bainne* are masculine; and *rúirte*, *eagla*, feminine.

§ 508. *S* is never aspirated when followed by a consonant, unless this consonant be *l*, *n* or *r*. The reason is that the sound of *s*, that is *h*, could not be pronounced before the other consonants. Thus, *mo ríán*, *mo rpeal*, *mo rmeur*.



§ 509. Connaic an fear an rpeal agus an trúirte (thoosh'-tè) ar an uirlár. Atá an t-uirte ro fuar, polláin. Fuair mé an t-uirte fuar in an tobair. Fás an trúirte in an ríoból, atá sí bhíirte. Ní raib an flait ós aris, aet bí an t-áirí-í aris in a luise, bí tinnear air. Atá pé marib leir an eagla. Níl an eagla oim. Ní fáca an capall an balla. Bí baile móir ar an oileán. Cuir an bainne in an uirte. Tús Eúromonn buille tiam ro niall, mar bí fearis air.

§ 510. Correct the following: Atá an t-áirí ro polláin. Atá an trolar geal. Fuair Nóia an uirte agus an fearl. Cuir an t-uirte fuar ar an im. Atá ualaé móir ar an t-áirí. Cuair an bó a baile leir an t-uan. Ní raib an uan ós, bí sí móir. Atá an t-áirí áirí. Deun veirir leir an t-obair ro.

## EXERCISE LXXXIX.

§ 511. "Niall owes Art a debt" is translated into Irish by Atá riad ag Art ar Niall, Art has a debt or claim on Niall. When the amount of the debt is to be stated, it is placed instead of the word riad, as atá ríillíng agam oir, you owe me a shilling; I have a (claim of a) shilling on you.

§ 512. an t-áirí, (thah'-ér), the father.  
an t-iomairie (tim'-á-ré), the ridge.  
an t-uball (thoo'-ál), the apple.  
punt, a pound.  
ríillíng, a shilling.  
píinn (peen) a penny. Munster píinn (ping'-in).  
leir-píinn (leh'-feen), a halfpenny.

§ 513. Cuir an píinn úr in ro póca. Ní fás an t-uball ar an uirlár. Fuair tú uball uaim inóe; atá píinn agam oir. Ní fuair mé aet uball beas uair; ní fuil aet leir-píinn agat oim. Fuair bhíirí caora ó Eúromonn, agus atá punt aige uilí. Ní fáca mé an t-uball ar an iomairie, aet bí an fear ag fáir air, agus bí an fear tuis. Fuair an t-áirí báir, agus bí cumha agus bhíon móir ar an mac. Bí mé ag obair ó mairíon go h-oróe, aet ní fuair mé píinn ruad uair.

§ 514. This apple is sweet, that apple is bitter (fearib). There is a young tree growing on the ridge; the ridge is high, but the tree is not high yet. The father gave the apple to Edmond. The mother found the apple on the floor, and she gave the apple to the father (o'n áirí). I do not owe you a penny to-day; I owed you a halfpenny yesterday.

## EXERCISE XC.

§ 515. Instead of saying that a thing *ha* a certain taste, colour, shape, *etc.*, we say that the taste, colour, or shape, *etc.*, is on the thing, as in the following exercise.

§ 516.  
blar, taste.  
oat (dhah, *like* tha in that) colour.  
cuma (kum'-á), shape, form.  
caoi (Kee, *as* -ky in lucky } shape,  
veir (desh) West Conn. } arrangement,  
oíis dhó-ee) Ulster. } way.

§ 517. Look back at rule for aspiration of adjectives. After FEMININE nouns in NOMINATIVE and ACCUSATIVE singular, the first consonant of following adjective is aspirated, as min buíe (min Wee), yellow meal; an t-reanbean boet, the poor old woman.

§ 518. Fear! (faeCH, Munster fear! fee-oCH) see! look at! as fear an fear boet ag an veir.

§ 519. Some phrases: Cía caoi 'bfuil tú? (kee'-á Chee Wil thoo), what way are you? Cía an cuma (CHum'-á) 'tá oir? how are you, what (is) the way that is on you? Cuir caoi air, repair, set in order; ag cur caoi air, repairing.

§ 520. The relative pronoun *who*, *which*, *that*, before is, are, is not used in Irish; as, an fear atá, the man who is; an t-uan atá, the lamb that is; an áirí atá, the place which is; na fir atá tinn, the men who are sick.

§ 521. Go mbeannuisirí Dia úir, a táirí! Go mbeannuisirí Dia ir Muirí úir, a Nóia! Cía caoi 'bfuil tú iníu? Atá mé go láirí. Tabairí dom an t-uball úr, an 'bfuil pé mairí. Atá blar mairí air go veimín, aet cuir an t-uball eile iní an



óiríolac ía mbreir<sup>14</sup> ag aonine' aca ar a céile. Siú ar aghar íao, uet 7 com reang gac capall ag cuimilt naé mói' uo'n bréar nglar a bí ar an bpráic, ceann gac capall rinne go hiomlán, ceann gac maricarí ciuméa anuair 7 íao ag gluaríocht marí gluaríochtáó ríge gaoite.

Ní maib' uime óg ná doiríao ar an donac naé maib' 'n-a éoilg-íearaí<sup>15</sup> ag rairie oiréa aet amám fearí na meuríacán. Nuairí bíosaí ag veunamí ar<sup>16</sup> an raia cláiré, eus gac aonine' fé nvearia go maib' an capall uib' buille<sup>17</sup> beag arí toirac. Nuairí bíosaí ag glanaó an cláiré, uo gluarí an capall uib' 7 an capall ba gíoríia uo dá úruim, marí gluaríochtáó an ppeucán, gan baint leirí. Uo éurí an dá ceann eile na cora ann. Uiméig an fúo ó éoraib' an écapall ba íia amac 7 éurí fé féin 7 a maríacé arí an otaob eile 'cláiré. "O! . . . . tá fé maib'" . . . . uo lúgaoí na raoiné go léirí. Ní maib' an líu ar a mbeul nuairí bí fé éurí arí, aet má 'reao bí a écapall bacac 7 b'éigíon uo ríleao.

Siú arí agharí an ríurí 7 an t-aonac ag rairie oiríia, na raoiné comí cuim rín gupí aríug Séaóna go ríoléirí na buillíre ríunte ceolmáia toímaríe ríuaó a buaileao cora na gcapall ríam arí fúo na ráiríe, oiríeac marí beréao ríamceoirí ag ríamceao arí élarí.<sup>17</sup>

Tug Séaóna fé nvearia uim an otaoa ío go maib' an capall uib' go marí<sup>18</sup> arí toirac, 7 é ag véanamí, ceann arí agharí, arí baa a bí 'n-a íearaí 'íá ráiríe 7 éaoac éigín veaíg 'n-a báirí. Siú timéall an baia ríam é. Siú 'n-a óiarí an raia éapall. Siú n-a óiarí rín an ríríomá capall. Siú arí agharí í noiarí a céile íao, í leirí na lámíe clé, ríoirí ó éuarí, an capall uib' arí toirac, 7 é ag bogao uaa. Uo g'éaríug an capall veaíg, 7 bí fé ag brierí ríuar arí an raia capall. Uo g'éaríug-ran 7 bíosaí aríaoon ag brierí ríuar arí an gcapall uib'.

Annraim uo éonnaíe Séaóna 7 an t-aonac an maríací.<sup>19</sup> Uo íearí<sup>20</sup> an capall uib' ríam é féin, uo bog an maríacé an ríruan éuríe, 7 ríuó amac é marí gluaríochtáó cú 7 gupí óóig leat naé maib' corí leirí ag baint le talamí. aet é ag iméaet í n-aice an talamí marí beréao íearac.

Le n-a lín-rín, o'éiríug líu ríarí<sup>21</sup> o'n áirí éurí éuarí go maib' na capall ag véanamí arí. Uo tógao an líu mói-éiméall an donací. b' éigíon uo Séaóna a meuríanna uo éurí n-a éluaraib' nó go rígoiríe a ceann. Bí gac aonine' ag íu, 7 gac aonine' ag líuugí. Uo íu Séaóna 7 uo líuugí íe leó 7 ní maib' a íorí aríe cao arí a íon.

'Nuairí uo írao an íu 7 an líuugí, uo éonnaíe Séaóna arí a agharí amac íeíearí nó mói-íeíearí raoiné uaríle 7 ceann íeola<sup>22</sup> 7 bolg mói 7 eularí éaoaíg uaríal arí gac aonine' aca, 7 íao ag caint le n-a céile 7 ag íeucáint arí an gcapall uib'.

"An mói arí a ríolíá é?" aríia uime aca leirí an maríacé. "Arí míle púnt," arí an maríacé. Nuairí aríug Séaóna an íocal ríam, o'íompugí fé arí a íáil, ag íáo 'n-a aríneao féin, "Ní beréao don gíó agam ue. Uo maríbóao íe me."

Cia beréao arí an otaob éiarí ue aet fearí na meuríacán? "Máiríbóao íe éu an eao?" aríia fearí na meuríacán. "Aet máiríe, gíeaoao éuríat! a gíeíaríuoré bíg buiré na mealbóigíe, ue ííol raoríbíuorí íuaó 7 meannuorí ríamíarí 7 bíeían-bíoríe, munab oirí atá an t-éiríe í n-aíuue, ag teaet anníe éum capall uo éeannacé 7 gan ímíuinn uo' íóca!"

(Le berí arí leanaíamínt).

#### TRANSLATION—(CONTINUED).

On the following morning he started early for the fair to buy a horse and a milch cow. It was a short time until the neighbours met him. "Arro, Seadhna," said one of them, "what happened you yesterday evening? we all thought that *it was how* a thunderbolt fell upon your house and that you were burned alive. I never heard the like of it of thunder." "You have the wrong," said another person, "it was not thunder, but a bellowing like the bellowing of a bull." "Whisht your mouth," said the third person; "where is the bull that would be



able to put that bellow out of him?" "I was," said the fourth person, "sitting on the top of the rock of the ivy, and I had a view of the house, and when I heard all the noise I looked over and I saw, as might be, an eagle and an intensely black swarm of crows rising up into the sky, and a wonder was upon me to say that they would be able to make the like of it of a noise."

They went along (with them) in that way, talking and disputing and mixing (the story) through itself, and Seadhna did not speak a word. They kept all the talk to themselves, and he did not grudge them. He had no desire for talk, for fear any word should slip from him that would open his mind. Besides that and all, he had matter for thought that kept him occupied. He was thinking of the horse and of the cow, and of what would the neighbours all say when they would see him on horse-back. They would ask where did he get the money. What excuse would he have to give from him?

When they reached the fair field, and Seadhna saw all the horses, a bewilderment come upon him, and he did not know what was good for him to do. There were big horses there and little horses, old horses and young horses, black horses and white horses, grey horses and speckled horses, horses neighing and horses jumping, horses that were well-skinned and large-built and stately, and ugly little colts with the old hair clinging to them.

Among all of them together, it was failing him completely to settle his mind upon the one that would please him. At length he laid his eye upon a nice jet-black horse, which was, with collected and concentrated energy, cantering along the field and a light, lissom rider upon his back. Seadhna moved up and made a sign to the rider. Before the rider had time to notice him, three other riders passed him out, and they went, all four, away down the field at full gallop. There was a double fence between them and the field outside, and they went all four together, freely, lightly, with well-directed motion, over the back of that fence, without putting the top of a hind or fore leg in it. Then they go right ahead in a perfectly straight line without any of them having an inch of advantage over another. Onward they go; the breast and slender body of each horse all but touching the green grass that was on the field, the head of each horse stretched out completely, the head of each rider bent down, and they going as the "fairy wind" would go.

There was not a person, young or old, at the fair, that was not standing erect watching them except the man of the thimbles.

When they were making upon the second fence everyone noticed that the black horse was a little stroke to the front. When they were clearing the fence the black horse and the horse next to him swept over it as the crow would sweep. The other two put their feet in it. The sod went from the feet of the farthest out horse, and himself and his rider fell at the other side of the fence. "Oh! . . . he is killed," all the people shouted. The shout was not out of their mouth when he was mounted again; but if he was, his horse was lame and he had to return.

Onward went the three, and the fair watching them, the people so mute that Seadhna heard plainly the hard, measured, musical, well-defined blows which the feet of those horses struck upon the sod of the field, like a dancer that would be dancing on a board.

Seadhna noticed by this time that black horse was well to the front, and he, pulling right a-head for a stick that was standing in the field, and a red cloth of some sort on the top of it. Around that stick he swept. There was the second horse after him. Then was the third horse

after him. On they went after each other in the direction of his left hand, to the north-east, the black horse leading, and he moving away from them. The last horse quickened, and he was catching up upon the second horse. He sharpened (quickened) and they were both catching up upon the black horse. Then Seadhna and the fair saw the sight. That black horse slendered himself. The rider softened the bridle to him, and then he was out as a hound would go, and that you would imagine there was not a foot of his touching the ground, but he moving along near the ground as a hawk would be (moving).

By that time there arose from the place to the north-east, that the horse was making for it, a hunting-shout. The shout was taken up all round the fair; Seadhna had to put his fingers in his ears or his head would be split. Everybody was running and everybody was shouting. Seadhna ran and shouted along with them, and he did not know for what.

When the running and the shouting ceased, Seadhna saw opposite him six or seven gentlemen, and a head of flesh and a big stomach and a suit of broad-cloth on each of them, and they talking to each other, and looking at the black horse. "How much would you sell him for?" said one of them to the rider.

"For a thousand pounds," said the rider.

When Seadhna heard that word, he turned on his heel, saying in his own mind, "I would not have any business of him, he would kill me."

Who should be behind him but the man of the thimbles. "He would kill you, is it?" said the man of the thimbles, "Oyewisha! gradda hoot! you yellow little shoemaker of the mallivogue, of the generation of brown theeveens and thick awls and strong-smelling shoes; if it is not upon you the rising up (presumption) is, coming here to buy a horse without a penny in your pocket!"

(To be continued).

## NOTES.

<sup>1</sup> *tim* is much used in Munster still. <sup>2</sup> *Ṭá an éagsóir aḡat*, you are quite wrong. <sup>3</sup> *Ḃur ṽo beul*, shut up, stop talking. <sup>4</sup> *map berbeaḡ fíolaḡ*, what appeared to be an eagle. <sup>5</sup> *níor mór leirvóib é*, he didn't begrudge it to them. <sup>6</sup> *Ṭá éagsiur iun 7 uile*, besides that and all. <sup>7</sup> *Uair*: this pronoun cannot be omitted in this phrase; it may in the English translation. <sup>8</sup> Note that *camaraḡ* is not plural, while *ḡoballaḡa* is. <sup>9</sup> *fúinne páirḡe*, full of braced-up energy and well-knit. <sup>10</sup> *Ṭo ḡluairḡaḡa a ḡeaḡarḡ*, the four of them went. <sup>11</sup> *ar a léim-lúe*, I heard that this, a long time ago, used to mean, 'at full gallop.' <sup>12</sup> *an páirḡ amuḡ*, the field beyond. <sup>13</sup> *lom víreáḡ*, in a perfectly straight line. <sup>14</sup> *Sa' mbpeir*: note use of definite article. <sup>15</sup> *Coilḡ-ḡearaḡ*, standing erect. <sup>16</sup> *aḡ veanaḡ ar*, approaching, making towards. <sup>17</sup> *buille ar toḡaḡ*, a little ahead. <sup>18</sup> *ḡo maḡ i oḡoḡaḡ*, well to the front. <sup>19</sup> *an páoḡar*: This use of the definite article requires to be well-studied; it is quite general in Irish, when an indefinite word would be used in English; thus: *Connac an ruo aḡ teacḡ* = I saw something approach. <sup>20</sup> *ṽo ḡearḡ*, he made himself slim, by stretching and straining himself more. <sup>21</sup> *lú fíarṽ*, a hunting shout, also, any loud and general shout. <sup>22</sup> *Ceann feḡla*, a large fleshy head.

*peaḡar ua laḡaḡaḡe*.

## comairle

aḡ

páoruis ḡ laogaire.

Cuir aithe oir féin ar othar  
 A ōinne na rúl ngeair,  
 Ir zoihe ōuit tu féin zo móir  
 Na táir-muot triaḡ mar mé.  
 Feúḡ irteaḡ zo fóil ro' ériore,  
 Aét feúḡ zo cnuinn ceair;  
 Oir cé beaḡ an áitín riúo  
 Faḡann mórián rmuíte ann neao.

· Naḡ ionḡantaḡ an nio an cioroḡ?—  
 Baill 'n-a bhuil míle coir,  
 Aḡur i n-aḡarḡ ḡaḡ coir mí-júin  
 Tá lúb ro cúis céao loét.

Cuir aithe oir féin zo fóill,  
 Aithe ro lo 7 o' oio'e:  
 Tá mórián naḡ léir ran lá  
 Ooóiom 'nuair tá an ḡuan faoi.

Cuir aithe oir féin, tá cuairḡ  
 Aḡur lán ro ōuaḡ mar ḡníom;—  
 Tá bótar ann tá ciar  
 'S ir ceann a ruain an — éill!

Cuir aithe oir féin ḡan élaon  
 Anoir a'ḡ zo ruiz<sup>1</sup> ié ro báir;  
 Má ōéanair rin zo beaḡḡ  
 Ní beirḡ 'ḡat am cum b'ieaḡ' ar cáḡ.

An té ōairab oíol a'ḡ ōual b'ieaḡ  
 Cairḡro ré beir ḡlan ó ceó:—  
 A cam-caoirile<sup>2</sup> ōe'n éuarḡ éairi  
 Cá cum ro bí ro liaḡ-ra cóiri?

## seagán na noolag.

Nó Seagán a Caoirinn<sup>1</sup>: bí ré 'n-a  
 coinnurḡ i mbaile na Cloice, i b'p'ioirte<sup>2</sup>  
 fionnab'iaḡ nó an Riarg, i ḡContrae p'oir-  
 láirge, timcioll ōá ceuo b'iaḡan ó foir, ir  
 oioice i othar na hoctiaḡ doir ōeug. Bí

an baile zo léir aige mar f'eiim ar ōeic  
 b'p'unt a'ḡ ōá f'icir ōa' m'biaḡan ciora.  
 Tuit ré cum ōeiuḡ ran ḡcior, 7 bí an  
 maḡiririr talimā<sup>3</sup> ōáir b' ainn an Caoirnaḡ<sup>4</sup>  
 ó baile na móna aḡ ḡeilleaḡ<sup>5</sup> a ciora air,  
 7 ní maib ré ionamail<sup>6</sup> i oíol. Tós ré a  
 cuo beirḡeaḡ<sup>7</sup> abaile leir zo baile na  
 móna i ngeall leir<sup>8</sup> an ḡcior. lean  
 Seagán abaile é. Bí ré i látarir, 'nuair  
 tiomáineaḡ na ba irteaḡ zo ōtí an tiḡ móir.  
 Bí an bean uaral—bean an tiḡe móir an  
 Caoirnaḡ—'a' feucaint amac ar na beirḡ-  
 eaḡaib ó 'n b'p'inneoir, 7 o'f'iairfuir ḡí ōe  
 'n Caoirnaḡ, "Cia leir na ba b'ieaḡḡa rain."  
 Oo f'ieaḡair ré i, ḡur le Seagán na noolag  
 iao. 'Nuair ro éuala Seagán é rin, ro  
 éuarḡ ré a' tiomáint na mbó abaile leir.

"Cá 'l<sup>9</sup> tú 'oul leó rain, a Seagán?"  
 air' an tiḡearina.

"Tá mé 'oul ōá ōtiomáint abaile," aira  
 Seagán. "Má ōubairt tú leir an mnaoi  
 uarail ḡur liom-ra iao?"

Oo ériom an tiḡearina aḡ ḡáirge, 7  
 o'f'iairfuir an bean uaral ōe Seagán, "ōe<sup>10</sup>  
 a meuo ōuine cloinne bí aige." Oo  
 f'ieaḡair ré i, zo maib móirf'iearir mḡean  
 7 ōearib'iaḡair ro ḡaḡ n'ouine aca. Buail  
 an bean uaral a b'ia le hionḡantar, 7  
 ōubairt ri leir an tiḡearina.

"ḡaoil abaile na beirḡoḡ leir an b'eari  
 mboét cum a móir-éuriam."<sup>11</sup>

Oo f'ieaḡair Seagán air i 7 ōubairt ré  
 naḡ maib a éuriam com móir 7 ba ōoic léi,  
 mar ōéanraḡ an t-aon m'ac amáin ōeari-  
 b'iaḡair ro ḡaḡ mḡin aca.

"Mar rin féin, maireaḡ,<sup>12</sup> rḡaoil abaile  
 leir iao."

Annpain o'f'iairfuir an Caoirnaḡ ōe  
 Seagán, ōá leirgaḡ ré abaile leir iao, ca  
 foir<sup>13</sup> ro beirḡeaḡ an cior aige. Beair-  
 tuiḡ<sup>14</sup> ré an t-am ba ōoic leir ro beirḡeaḡ  
 an cior aige. ōubairt an Caoirnaḡ leir,  
 ōá mbioḡ an cior aige ar an uair rin, zo  
 maireaḡ ré cúis p'unt ōe'n cior ro. Oo  
 ḡab Seagán a buirḡeaḡ in na roclair ro  
 leanar:

<sup>1</sup> Zo ruiz, until, unto (O.I. corrici): téirḡ zo ruiz é,  
 go to him; still heard in Munster. <sup>2</sup> Caoirle, a shape-  
 less lump, a rough, rude piece.

Rac gan meac ar flioct an Capiúnaig  
Do leis na ba 7 a laet cum tairbair<sup>15</sup>  
liom ;

1 n-am an anparó nioi bam ré lom-  
cuntar ;

A' a Cúiofo, náí cáillir a anam  
flaitéamair !

Tus rúo páraí com mói do'n mnaoi  
uairil, go noubairt rí,

"Mairim-re cúis puirt eile óuit, a  
Seagán." Oar liom-ra, tob' fupura cíof  
oo óiol 'ran gcuma rain.

Bí bean uairil eile 'n-a cominuróe i  
nOileán Uí Céin, 7 bí rí i n-amleap<sup>16</sup> le  
Seagán ar feacó tamail mói. Bí rí com  
móiróalac rain ar Ominac áirte i n-a  
otárla Seagán 7 í féin ag an aipionn  
ceutona, 'nuair do connaic rí Seagán 'ran  
tréipéal,<sup>17</sup> toubairt rí leir an ragaic nac  
bfeutao rí an tairpionn o'éirteacó mair  
buró cóir, an fairo a' r<sup>18</sup> beróeo Seagán na  
Noolas in an tréipéal. O'faiarfuis<sup>19</sup> an  
ragaic, an maib Seagán na Noolas ann ro.  
O' fpeagair ré go maib.

"Oeir an bean uairil ro, a Seagán, nac  
féioir léi an tairpionn o'éirteacó. marja  
(=muna) otéir tú amac ar an réipéal."

"Ragao,<sup>20</sup> a Aear," agra Seagán, "má  
oeir tura liom é."

"Oeirum, a Seagán," agra an ragaic.

Cuaró Seagán amac go otí an ooir.  
'Nuair o'feuc an bean uairil 'n-a timéioll,  
oo connaic rí Seagán ag an ooir, 7  
toubairt rí leir an ragaic "go bfuil ré  
teacó irteacó a' rí." O'faiarfuis an ragaic,  
"Bfuil tú ann roim, a Seagán na  
Noolas?"

O'fpeagair ré é :

"Seagán ir amm oom, 'r ir mac o'  
uilliam mé ;

1 m'buillias a rugao mé, 'r oo óiol mé  
m' iairma ;

Tairngisear mo bearta com maic 7  
o'feutao,

Agur buail-re amac, a cáilleac an  
tairpa !" <sup>21</sup>

O'iompuis an ragaic timéioll 'a' leam-  
gáir,<sup>22</sup> 7 éiróenais an tairpionn, 7 nioi  
bacao le Seagán a cáilleac.<sup>23</sup>

Bí cáillíurí ran comairpanacó oar b'amm  
Cairparais,<sup>24</sup> ar a maib amm aipio oo beir  
aige. Bí ré bacao nó marja<sup>25</sup> éigin aip,  
7 bí ré ionamail firióeacó no man oo  
óeunam aip uairib. Tárla go maib ré a'  
cáillíuríacó oo'n mnaoi uairil ceutona i  
nOileán Uí Céin lá áirte, 'nuair oo gáb  
oime boct irteacó cum an tige (i. tige na  
mná uairle), 7 mair ba gáacó, o' fiai-  
fuisceaoir o'e'n fiai boct cá ar a otáirig  
ré 7 an maib aon rgeula<sup>26</sup> aige. Toubairt  
ré go otáirig ré ó 'n Rairín, go maib ré  
ann inoé, 7 go maib oiméirí mói ag muntirí  
Cairpionn, ioóón, ag muntirí Seagán  
na Noolas, "7 ir bolg ba gann oom,"<sup>27</sup>  
air' an oime boct. Bí a fíor ag  
an cáillíurí náí éairngiseaoir muntirí  
Cairpionn leir an mnaoi uairil, 7 fíoir ré  
go mbur gjeannmair<sup>28</sup> oi dá noéairao ré  
iuo éigin a' ragaic loeo aip Seagán na  
Noolas 7 aip a muntirí, 7 oo ceap ré an  
man ro :

"1' mói an toman oo éluimí ó 'n  
ngaoir anair

Agur ór na hCairpionn cairpaiseacó  
nuair bío aip biaó." <sup>29</sup>

Bí ré a' ragaic,<sup>30</sup> 'nuair oo éiracó ré  
aip na "hCairpionn cairpaiseacó," aip  
beir nó aip éiríur o'e muntirí Seagán a  
maib man na bolgaise ionnta,<sup>31</sup> nó b'féoirí  
gair a' ragaic aip náóirí éalman an Rairín,  
mair acá cuio oi an-gairb, lán o'e cáirigib.

'Nuair éuala Seagán a noubairt an  
cáillíurí i oacó a muntiríe, oo fpeagair  
ré é mair leanaí :

"Oob' fiaiara óuit oo cuio aipio oo ioimc  
aip leagairb

Agur galair oeo' galmaib oo leigear i oirac  
lá ragaic ooir na 'Cairpionn a b'oirpoe  
cáil,



Mar 1r fearlaib' iad ná glacfaid' uair iuan  
do lám.

1) παραιτήσις το ἑμεσσοῦσαι καὶ ὁμοῦ  
ταὶ ἀβανν,

Ἀὖτ' εἰς ἑσπέρην ὁμίην πεάνειν παοὶ Ἰα-  
 παρὰ' ἀνν;"<sup>32</sup>

Ὁ αὐτὸς Σαββᾶν ἀπὸ αὐαίρω ᾧ ὅτι τῆς οὐμε  
 ἠμυντεαίρω ἀπὸ αὐαίρω εἰλε. Ἡ ὁρὴ ἐαίτην ἑλῆ  
 ἀν ὕψατο ἑαίτην ἑλῆ, 7 ὁ ὅς ἐαίτην ἑλῆ ἀν ἡμῶν ἑλῆ :

“Α Σθαγάιν να ηοοτάς, νί μίποε όυιτ  
έίηζε αμ ευαίηο,

Ծul cüm an Բիթոնն, ՚ր ոօ իսիւն ոօ Լէջեօ  
 50 Լսօ՛,

ῥυθισάμεντ ἐν πειρασί 7 καὶ ἡ-ἀρπαλ  
τά λάσιμ buan

Διάν 7 bainne beir aSao so maĩtá 1  
n-uaiĩ.”<sup>33</sup>

Deirno na reannaime gup mairi Seaxán  
reacht bpiro bliadán 7 'ran tiz ceunna.  
Tá a fliocht fóir fgaipthe ar fuair na con-  
tae, 7 curo móir aca éarí fáile i Sacra na  
Nuad. Tá uime aca fóir 'n-a éomnuirde  
'ran Raicín, i- seóimeacht<sup>34</sup> ppióirte  
Dúnaill 7 baile uí Dúib, 7 uime eile i  
nDruim Rofz, lámh leir an gCnoc mBuíde,  
i bpióirte an fparáirte.<sup>35</sup> Ceann eile dá  
fliocht éuaró go Sacra na Nuad ran  
mbliadán 1830, inígean do Rirteáirto a  
Caoimh, bí 'n-a éomnuirde i bfozup  
na Siuirie, ioiri fpoicélaige 7 Capraiz na  
Siuirie,<sup>36</sup> 7 fuair pé rin báir i n-aoir a éeipie  
mbliadán 7 ceipie píro. Tá curo móir se  
éoinn a éoinne<sup>37</sup> fgaipthe ar fuair na Státo  
nDontuigthe, 7 fóir curo eile aca i nEirinn.  
Bí an bean ió póirte le Labráir ua Coi-  
coiám, 7 éomnuigeadar ar an bpeirun i n-a  
bpuil Capraiz Cuipiaiz, epí míle ó fpoic-  
laige, an áit i iugaó reirreapí éoinne  
óóib, epúir mac 7 epúir inígean. b' fupara  
a gceann-ran<sup>38</sup> do leanaíam irapí go seí  
Seaxán na Nozlas.

m. u. b. 1011.

ἮΛΙΔΙΣ.

<sup>1</sup> A Chaoirínn: always aspirated. Anglicized 'Hearn, Ahearn.' [Mr. Thomas Hayes says that in Clare the name Chaoirínnac is applied to people called in English "MacInerney" = Mac an Chaoirínnaiḡ?]

\* πρῶτοε, παρῶτοε, parish. Πιοννάβια, gen. of Πιοννάβιαι, Eng. 'Fenor,' pron. πιοννίβια. An unaccented αβ or αη before a vowel or liquid is often sounded as υ. The same sound is given to μα, βα, after a consonant. Instances are noted below.

<sup>3</sup> τάλιναν, as if τάλύν. <sup>4</sup> Καρύναδς, Carew.

<sup>5</sup> ἡγίλλεσθ, claiming. <sup>6</sup> ἰσχυρὰ, able.

<sup>7</sup> beĩtĩrõeac̃ (formerly beac̃ac̃, from beac̃ac̃, of life, sustenance), an animal of the cattle kind.

<sup>8</sup> As security for. <sup>9</sup> *cá* *bpuil*. <sup>10</sup> *cátoé*, what.

<sup>11</sup> cúnam, household, family. <sup>12</sup> Well, even so.

<sup>13</sup> cá' póm, when.    <sup>14</sup> Fixed, settled.

<sup>15</sup> τὰρβαιρ, as if τὰρῆιρ. The lines may be translated thus :—

Good luck without fail to the race of Carew  
Who let the cows and their milk home with me unto  
profit ;

In the time of distress he exacted not a full account,  
And, O Christ, may his soul not lose heaven !

<sup>16</sup>at enmity. <sup>17</sup>chapel. <sup>18</sup>so long as.

<sup>19</sup> ἵπαραίτιμι, formerly ἵπαραίτιμι, 'I ask a question, inquire,' followed by τοι. ἵπαραίμι, 'I make a request,' is followed by αἶ.

<sup>20</sup> Also παῖδο, I shall go.

21. "John is my name, and I am son to William ;  
At Christmas I was born, and I have paid my  
obligations ;

I have borne my burdens as well as I could,  
So out with *you*, you broad-girthed hag !

i mþollais, doubtless for uim noðlais, like mþá for mñá. ȳaþma has many uses; literally 'a remnant,' hence "what remains to be discharged, an obligation;" heard in the phrase, "föðram ȳaþma opt lá éim bláðna," equal to the English "My New Year's gift on you." ȳaþmgiþear for ȳaþmgiþear. A common lengthening of inflexions of dissyllabic liquid stems. ȳaþma occurs twice in Cuairc an Mheadóin Orðe.

<sup>22</sup> or *leΔt-š*, laughing to one's self.

<sup>23</sup> And J. was no further interfered with.

<sup>26</sup> *don* is often used with plural nouns, meaning 'any.'

<sup>27</sup> he wanted for nothing but better internal accommodation for the good things that were going.

<sup>28</sup> amusing, pleasant.

22 "Great is the sound I hear from the western wind,  
And from the pock-pitted Ahearns while they are at  
food."

To cluimín, generally cluimín colloquially. Or na= ó na. Capraigead as rendered, or 'rocky,' applied to the land belonging to them.

<sup>30</sup> τὰς αἰνέων, 'alluding.'

<sup>31</sup> 'Who had the trace of the small-pox on them.'

<sup>32</sup> "It were better for thee to spend thy money on physicians

And have one of thy (many) diseases cured in time  
Than to allude to the Ahearns of highest repute,  
For they are men who would not take from thee the  
work of thy hands . . . .

Quickly, smartly, scampered the Danes over the river,

And who shall follow for us the account of the Kearsays in it (the fight)?

feapna, for feapn.    doinne = áinne.    feapnaib = fin.

Rian, lit. 'track,' hence 'what bears the trace,' rian 'o Láim 'your handiwork.'

<sup>33</sup> O Christmas John, it is none the worse for thee to start on a visit (i. to depart),

To go to Mass, and quickly to read thy psalm,

To pray to Peter and the Apostles who are mighty and lasting,

That thou mayest have bread and milk till thou go into the grave.

Siúiréadainc = siúiré. Raíodá = raíodá, thou wouldst go.

<sup>34</sup> Or teorinneádt, (from teorpa, teorpann a boundary), the confines, borders.

<sup>35</sup> Passage. <sup>36</sup> Carrick-on-Suir.

<sup>37</sup> Clann éilomne, grandchildren.

<sup>38</sup> Their (genealogical) tree.

### SOME IRISH IDIOMS.

IN the story of mícheál na buile the expression occurs, "bó 7 í aḡ uil í muḡa." Phrases of this description are best translated in English by a relative construction—"a cow that was straying." In the Irish, the two ideas, "cow" and "going astray" are much more distinct and the expression a great deal stronger when the construction with aḡur is used, than if the phrase were to run "cao uo reolfaíde pá 'n nḡleann aḡt bó a bí aḡ uil í muḡa." In the English the relative does not seem to have this weakening effect.

I believe I have sometimes noticed that students of Irish appear to regret the absence from the language of a special verb to express possession, like the English "have." There seems also to be a feeling of disappointment because Irish has no machinery for complex relative constructions. This is a great mistake. Students ought to take it for granted that a nation whose intellectual capacity secured for it a world-wide renown through a long course of centuries, must have possessed a language in every way up to the level of that capacity. Those who have spoken Irish from their earliest childhood are well aware that they never missed this verb "to have," either as a principal or as an auxiliary; also that, however interdependent the thoughts may have been to which they desired to give expression, they have always been able to express them clearly and thoroughly without the aid of complex relative constructions.

The principal thing to be borne in mind by the student is, that it is *never* safe to translate from English into Irish following the English mode of thought. This precept may have the effect of discouraging beginners, but there is one great consolation that should always be borne in mind—the language is wonderfully consistent. Its general rules have few exceptions. For instance, there is no exception to the rule that "after the verb tá, or any part of it, a substantive cannot be used as predicate." The English phrase "he is a man" has two entirely different meanings, which can be distinguished only by the context. It may mean that "he is a man and not some other being," or it may mean "he is (now) a man," "he has come to man's estate." The first meaning would be expressed in Irish by "í' fear é," the second by "tá pé 'n' fear (= í n-a fear, in his man)." This distinction permeates the whole Irish language. Any person can see from this the great advantage that Irish enjoys over English in accuracy of expression so far as the use of the verb "to be" is concerned.

This facility for accuracy of expression is characteristic of Irish in other constructions as well as in those in which the verb "to be" is found. And nowhere are the modes

of thought and expression more beautiful or more clearly defined than in constructions which have to be rendered in English by using relatives. Take this example, "Uo iḡs pé ar éolairb cor ar an bpeap ba mó ceann 7 ba caoile cora," "he caught by the slender parts of the legs the man *who had* the largest head and the slenderest legs." It would be absolutely impossible to translate the Irish sentence literally into English, and equally impossible to render the English sentence word for word in Irish.

Here is another example :—

ní 'l maíe 'om beíe 'oá labairt,  
'S uo ḡaol le Donncaó an tḡaḡairt,  
le heoḡan na ḡcáirairb, a éatir,  
le luét na ḡceann uo ḡeairmaó,  
Uo éur í málarb leatir,  
Uo bpeíe leó p'or uo'n éatir,  
'r an óir uo éabairt a baile  
mar éotuḡaó ban a'f leabn.

No use in my uttering it,  
Since you are related to Denis of the priest,  
To Owen of the cards, his father,  
To those *who* cut off the heads,  
*Who* put them in leathern bags,  
*Who* carried them down to the city,  
And *who* brought home the gold with them,  
As a support for wives and children.\*

Here we have four relative pronouns in the English translation and not one in the original Irish. But the absence of the relative in the Irish is not a loss but a distinct gain in strength of thought and energy of expression.

The Irish relative usage does not admit of the insertion of any words between the antecedent and the relative (or verb with relative unexpressed). Hence such sentences as "He who, having got good advice, refuses to follow it, must blame himself for the consequences," must be recast before being put into Irish. It must be put into some such shape as this—"He who gets a good advice and does not take it must take the consequences," "an té ḡeirbeann reáḡ-éomairle 7 ná ḡlacann í, bíoó air péin."

In my school-days, when a number of us indulged in "scrooging," some boy with strong ribs would shout, "an té le n-ar cumang, páḡaó!" "Anyone who finds things too tight, let him leave!" As often the expression was "an té leir ḡur cumang, páḡaó!" These are additional methods of rendering an English relative.

I believe that if a learner had once mastered the Irish idioms of the verbs "to be" and "to have" and the relative, the chief portion of his trouble would be over.

peasap na laḡairle.

### THE NATIONAL TEACHERS AND THE IRISH LANGUAGE.

[An address delivered to the National Teachers' Congress at Cork, Easter, 1895, by Thomas Hayes, Member of the

\* This is a fragment of a caoineadó. The caoineadóir seems to have been praising some dead person, and must have suddenly remembered that the praise was useless on account of the bad character of some of the dead person's relatives. Donncaó must have been a priest-hunter. His father must have been a card-sharper. The others must have been people who hunted down political outlaws on whose heads a price had been set, and obtained money in return for their victims' heads.

Executive Committee of the National Teachers' Association.]

It was with considerable diffidence that I, on the suggestion of some friends, undertook to prepare this paper on the Irish language. I at first shrank from the task, feeling that I was not by any means possessed of the qualifications which are absolutely essential in dealing with a subject so comprehensive, involving, as it does, philological questions with which only an O'Curry or an O'Donovan could grapple. But taking, as I do, a deep, and, I hope, an unselfish interest in the welfare of the Irish language, I considered it my duty to avail myself of the splendid opportunity afforded by the presence of so many teachers from the South and West of Ireland, where the language of the western Gael is still spoken, to endeavour to enlist their sympathy and assistance in the truly national work of preserving the language of our country.

The mission of this paper, then, is to remind those teachers whose lot is thrown among an Irish-speaking people, of the duty they owe their mother-tongue; to appeal to them to make, before it is too late, one final effort to save the language of their fathers from extinction, and to assist in the movement which is now happily making some headway in the country, to place it on a firm and impregnable foundation. That appeal will not, I am sure, be in vain; for there is in the breast of almost every Irishman, in conjunction with his characteristic attachment to his country and its customs, a latent love for the Irish language, which only requires to be roused and quickened into active life that it may bear fruit.

A great German scholar (Schlegel), who did much for the language and literature of his country, has said that "the care of the national language is a sacred trust." That sentiment should find as much favour in Ireland as it did in Germany, or perhaps more; and every Irish National teacher who has the opportunity—in fact, every Irishman, no matter of what class, should constantly bear in mind the words of Schlegel, and use every effort in his power to safeguard what has been truly called "the God-given charter of the individuality of our race," to foster and to cherish this language, which has come down to us through long centuries of turmoil and strife, even from the very twilight of antiquity. True, it is to-day but an echo, a faint echo, of itself; for the grand sonorous tongue which was fifty years ago the language of nearly two-thirds of our countrymen, has come down to us shorn of much of its beauty and power. It has been ruthlessly crushed, trampled upon, and swept back towards the West by the great wave of Anglicization which is rushing over our country, wiping out in its course the best and noblest characteristics of our race, till now it finds a home only in the cabins of the poor and lowly, in the ever-waning strip of Irish-speaking territory which fringes our southern and western seaboard from Waterford to Lough Foyle. There it yet tingles the hills with a mystic glow, lends a weird charm to every rath and ruin, mingles with the murmuring of the ocean as if crooning over the long-lost glories of Erin, sings with the streams, and joins in a sad *caoine* with the wind as it sweeps through the *puca*-haunted valleys chaunting, as it were, its own dirge, or mournfully appealing to us to save it. Sufficient of it remains to do so. It is by no means a thing of the past, for in the face of every influence, native and foreign, which could be brought to bear against it, and despite the cry which was raised years ago, that it was gone with a vengeance, it is to-day the language of one hundred thousand homes; and if we only do our duty by it now, even at the eleventh hour, we shall have an honourable share in preserving for ages yet to come one of the most priceless relics that it was ever the lot of a nation to inherit.

Now what is this language in the preservation of which you are asked to assist? It is the language of our country, the language of our ancestors, of our kings and chieftains, of our saints and scholars—the men who made Ireland great before many of the nations of modern Europe had yet emerged from a state of barbarism. It is the one distinctive mark of our nationality that remains to us, the one great barrier that stands between us and complete effacement as a nation. It is the embodiment of the feelings, sentiments, aspirations, and ideals of an ancient and gifted race. It is in fact a vast treasure-house in which are enshrined our history, traditions, poems, songs and proverbs, in all of which are to be found evidences of the culture and ability of the great intellects who in days gone by earned for our country the proud title of "Island of sages and scholars." Surely the care of such a language is a sacred trust!—infinitely sacred when we consider that if it dies, the accumulated thoughts of ages which are enshrined within it are lost to us for ever. With the disappearance of the old tongue they too disappear, for they cannot adapt themselves to their English surroundings; they lose their beauty and force when clothed in an English dress, and so they fade like the mist from the mountain side before the morning sun. This would fall little short of being a national loss; but we have thought differently, or else not at all, for we have allowed this grand old musical speech of ours, which was a half century ago on the lips of four millions of our people, to travel year by year on its downward path without scarcely raising a finger to save it.

The surest index of national mental degradation is the loss of a national language, and if, after the efforts now being made to save ours, it should eventually die, owing to the apathy or indifference of those among whom it is still in use, the shame and the reproach shall belong entirely to ourselves. The decay of the national language during the last few generations may be attributed more to the want of patriotism among Irishmen themselves than to any external influences. We cannot, in this instance at all events, lay the blame at the door of the Saxon, but at the doors of those who have in the past been ashamed of their mother-tongue; those who have discarded or endeavoured to discard the language of Patrick and Columkille for the barbarous English jargon which is to be heard in our Irish-speaking districts to-day; those who have trained their children to hate Irish, and smiled on them with a smile of contempt if they spoke it. It must be admitted, too, that the injury inflicted on the Irish language by the National schools of the country was enormous, so much so that the late illustrious Archbishop of Tuam described them as "the graves of the national language." But there is no use in lamenting over the mistakes of the past. What is required now is a vigorous and determined effort on the part of the teachers in the Irish-speaking districts to introduce the study of Irish into their schools, and thus help in preserving the remnant of a language which is indissolubly connected with the literature of our country, and not too remotely either with the question of Irish education.

We unfortunately, now-a-days, very often hear such questions as, "what is the use of keeping this tongue alive?" or, "what is the good in trying to infuse life into the time-stricken corpse of the Irish language?" It is bad enough to be reproached with the fact that the best attempt at an Irish dictionary is the work of a German, that it was left to another German to discover the most ancient form of our language, that foreigners flock to Ireland every year to learn the language which we despise, and study the manuscripts about which we know so little; but the saddest of all commentaries on our national decadence is to



find an Irishman so utterly denationalized as to require to be furnished with reasons for the keeping alive of the language which he may have lisped in his infancy or heard at his mother's knee. We are very much attached to the monuments of antiquity which are scattered over our country. We guard with a jealous care the ruins of our abbies, round towers, and ancient forts, and we would consider it the grossest act of vandalism on the part of the man who should injure or destroy any of them. But what are the voiceless remains of battered temples and towers, grand monuments of antiquity though they may be, when compared with what the Rev. William Shaw, in his Scottish-Gaelic Dictionary, described as "the greatest monument of antiquity perhaps now in the world"—the Irish language, which furnishes us with a golden key to the origin and history of those ruins, and without which they would be almost as great a puzzle to the antiquarian as the pre-historic remains of Central America.

The care of our antiquities is a task which should commend itself favourably to every Irishman worthy the name. They are the memorials of the ancient greatness of our land, mementoes of the piety and the valour of our ancestors; and often when we stand on some grass-grown mound, or beneath the shadow of some time-worn tower, or mayhap wander through the roofless aisles and ruined cloisters of some noble old abbey, many scenes and episodes which occurred hundreds of years ago are called vividly to our minds by our surroundings, and we live them all over again. Still we should remember that "no historical relics can approach in dignity and value an indigenous tongue," and that our first care should be for the language of our country, which is the oldest of our possessions, and the most venerable of our antiquities.

Apart altogether from any question of patriotism or nationality, there are reasons why we should endeavour to keep our language alive. Though we are frequently told (generally by people who are ignorant on the matter) that the Irish language is barren of any literary results, it is not the case. There has been preserved to us from the past a splendid and copious literature in prose and verse, sufficient, it has been calculated, to fill nearly two thousand large volumes—of which any nation might well be proud, but which as yet remains practically unpublished and unedited. There are in the Royal Irish Academy, Trinity College, the British Museum, Maynooth College, the Bodleian, and in many private libraries, piles of manuscript treasures, many of them centuries old, which are looked upon by the best European scholars as being of priceless value, and which contain the materials for the yet unwritten history of Ireland. Now, to quote from that eminent Irish scholar, Dr. Douglas Hyde:—"If we allow our living language to die out, it is almost certain that we condemn our literary records to remain in obscurity. All our great scholars, nearly all those who have done anything for the elucidation of our MSS.—O'Connor of Ballingarr, O'Donovan, O'Curry, Petrie, Hennessey—all those spoke the language naturally from their cradle, and had it not been so, they would never have been able to accomplish the work they did—a work which first made it possible for a Jubainville or a Windisch to prosecute their Celtic studies with any success."

Here we have it on one of the best authorities that it is only Irish-speaking scholars, those who understand the meaning and application of the innumerable Irish idioms, who can ever give the contents of our manuscripts correctly to the world. Will not the Irish National Teachers, then, do something towards perpetuating Irish as a living tongue, and towards producing a race of Irish scholars, who, drawing their inspiration from the fountain head, may in the future take up the work of interpreting the

contents of our manuscripts where O'Connor, O'Curry, and the other great scholars of the present century stopped short, and thus "give voice once more to a stored-up wealth of words that have long lain silent," furnish us with answers to the many problems in history and philology that have hitherto puzzled the most assiduous students, and perhaps help to introduce a genuine Celtic element into the works of future Irish writers.

Then there is, apart from this extensive literature of which I have spoken, the great traditional unwritten literature which lives on the tongues of our Irish speakers at the present day. To assist in elucidating our manuscripts, and in publishing them in their entirety, only a limited number of idiomatic Irish speakers would be required; but if the great oral literature, which contains words, phrases, and peculiar idioms of infinite value to the philologist, is to be preserved, the seven hundred thousand Gaelic speakers which are at present in Ireland should never be allowed to grow less. This unwritten literature, with its wealth of folk lore, romances, deeds of daring and adventure, poems, songs, and proverbs, has attracted the attention of the best Gaelic scholars. They believe that it should be preserved, and that it exercises a beneficial influence on all who come in contact with it, since it contains the best and truest thoughts of the learned men of bygone times. The National Teachers should see to it, then, that no child whom their influence can reach should ever give up the use of a language which has so much enshrined within it.

Now it may be asked why I appeal so directly to the Irish National Teachers in this matter. If the Irish language movement is to be a permanent success, and if the tongue of the Gael is to continue a living and potent force in the country, the rising generation must be taken in hands. The young people must be taught Irish as a literary tongue, and they must be imbued with a strong and lasting love for the language of their country. Furthermore, they must be taught to believe that a colloquial knowledge of Irish is an accomplishment of a very high order, in the possession of which they should take a particular pride, and that it is their duty to use it on every possible occasion.

"Train the young idea how to shoot" in this manner, and it will not, as Dr. Hyde recently prophesied, "be reserved for this coming century to catch the last tones of that beautiful unmixed Aryan speech." But who shall train it? To my mind the task falls naturally to the National teachers, for no men are so favourably circumstanced or have such admirable facilities for its performance. They come into contact for several hours every day with the young people during the most impressionable period of their lives, at a time when their ideas and habits are in course of formation, and they could with very little sacrifice create in the minds of their pupils a spirit in favour of the Irish language that would in the future react beneficially and be productive of the very best results. But the teachers must in all cases be prepared to set a good example themselves.

(To be continued.)

#### THE CORK CONVENTION.

A meeting of the Gaelic League was held on April 19th, at 4 College-green, Mr. R. MacS. Gordon presiding. The members deputed to attend the Convention in Cork were present, and gave a report of the proceedings there. Mr. Maurice Healy sent a subscription of £1. Subscriptions were also received from Messrs. John O'Shea, Eugene

O'Sullivan, J. O'Shea, Lelud, Kenmare; Jas. Grace, Timothy Gleeson, Castlemartyr.

The following were elected members:—Messrs. Michael Gill, Roebuck House, Clonskeagh; John O'Shea, Adrigole N.S., Bantry; Eugene O'Sullivan, Lelud N.S., Kenmare; J. O'Shea, do.; J. O'Donovan, Newmarket; Bernard Halligan, Dublin; Jas. Grace, Coalbank, Thurles; John Donovan, Clanbrassil Street Schools; Daniel Collins, 7 Eden Quay; Michael O'Connor, Capel street.

The following resolution was adopted:—"That the best thanks of the Gaelic League, Dublin, are due and are hereby given to the Mayor of Cork for his thorough-going support of the Irish language movement, and also to the Cork Gaelic League for their excellent arrangements at the recent convention.

#### DELEGATES' REPORT OF CORK CONVENTION.

The Committee of the Cork Gaelic League having convened an Irish Language Congress to be held in Cork on the 17th April, the following members attended on behalf of the Central Committee:—Messrs. Thomas Hayes, James Casey, Patrick O'Leary; the hon. treasurers, John Hogan and J. H. Lloyd, and J. McNeill, hon. secretary. It had been previously arranged that a conference should be held on the morning of the 17th April, the day of the Congress, in accordance with the intentions of the committee, to form a County Committee for the County of Cork. This conference was held, by kind permission of the Cork Young Men's Society, at their Rooms in Castle street. The Press report of the proceedings is here appended:—

A conference was held at the Young Men's Society, Castle street, at 10.30 a.m., for the purpose of forming an Irish Language Committee for the County of Cork. Mr. Patrick O'Leary, Dublin, was moved to the chair. There were also present—Rev. P. O'Leary, P.P., Castletyons; Messrs. Daniel McCabe, Banteer; P. Stanton, Osborn J. Bergin, Daniel Galvin, Glashakinleen N.S., Newmarket; Thomas Rice Kent, Castletyons; T. Murphy, T. J. Hurley, Drimoleague; D. Herlihy, Knocknagown; C. O'Kelly, hon. sec., Cork Gaelic League; D. O'Shea, D. Horgan, P. Carey, and the following members of the Gaelic League, Dublin—Messrs. J. H. Lloyd, John Hogan, James Casey, John McNeill.

The Chairman, after a few introductory remarks, called on Mr. J. McNeill, who explained the objects and proceedings of the proposed committee in detail, stating that local organization was an absolute necessity for the success of the movement, and giving the suggestions adopted by the Central Committee as to the local working.

Mr. Daniel McCabe spoke with reference to the state and prospects of the language in his locality. He thought that the Young Men's Society of Kanturk could be induced to take up the movement actively. He had personally been working up to his 78th year in the cause of the old tongue, and meant to continue working while he lived (applause).

Mr. Stanton said that to his knowledge the young people were taking very kindly to the use and cultivation of Irish in many localities, and there was little fear for the future of the language in those places.

Mr. D. Herlihy, Knocknagown, supported the proposal.

Mr. J. J. Hurley, Drimoleague, said that he found the young people very anxious to learn and use Irish, and that they only want the opportunity of cultivating it.

Mr. T. Murphy said that the mere teaching of Irish in schools was not enough, as many learned the language who did not afterwards practise it. The young people should be taught to regard the use of Irish as a test and mark of their patriotism. The young men of the Gaelic

Athletic Association ought to engage to use Irish, and, when possible, Irish only.

The following resolution was proposed by Mr. T. Murphy, Cork, seconded by Mr. J. J. Hurley, Drimoleague, and unanimously carried:—"That those present form themselves into an Irish Language Committee for the County of Cork, for the purpose of extending throughout the county the movement to keep Irish spoken, and that they have power to add to their number."

Mr. Horgan moved, and Mr. Stanton seconded, that Mr. D. O'Shea be appointed secretary of the committee.

The motion was adopted unanimously.

The Chairman gave an account of the very successful proceedings of a rural branch at Eyeries, Castletownbere, which he was instrumental in forming. This showed what could be done in many rural localities.

The work suggested for the County Committee comprised the following:—The formation of local branches of the Gaelic League; the formation of classes inside and outside of the schools; the holding of meetings; the introduction of Irish literature into local libraries and among the people; the dissemination of a knowledge of the facts concerning the language; the publication of Irish in the local Press; influencing those favourable to the movement to give active support to it, and influencing Irish-speaking parents to make Irish the language of their homes.

A vote of thanks having been passed to the committee of the Young Men's Society for the use of the rooms,

The proceedings terminated.

It is to be added that Rev. J. Scannell, C.C., Eyeries, Castletownbere, was subsequently elected secretary for the western portion of the county.

In the afternoon a deputation of the Dublin and Cork members of the League attended at the National Teachers' Congress, where a resolution on behalf of the Irish language was strongly supported by the Mayor of Cork, Mr. Meade; Mr. Maurice Healy, M.P.; and Rev. P. O'Leary, P.P., of the Gaelic League, and unanimously adopted.

The Irish Language Congress was held in the evening at the Lancastrian Schools, commencing at half-past seven. The Mayor of Cork presided. The attendance was very large and most enthusiastic, including representative citizens of Cork, many clergymen, a large number of the National Teachers' delegates and representatives of the Gaelic League, the Society for the Preservation of the Irish Language, the Cork National Society, and many prominent supporters of the movement throughout the country. A large number of ladies were among the audience. The proceedings were opened by the Mayor in a speech of through-going advocacy of the movement. The first resolution, moved by the High Sheriff, Alderman Walsh, seconded by Rev. Patrick O'Leary, C.C., St. Finn Barr's, West, and supported by Dr. Annie Patterson, and in Irish by Mr. J. H. Lloyd, was as follows:—"That the preservation of the Irish language as a living tongue is a National duty of the foremost importance. That we are fully assured that with the support of public opinion the work can be accomplished with no great difficulty; that we accordingly call upon all our fellow-countrymen, without distinction, to join in bringing the movement for the preservation of the Irish language to a rapid and successful issue."

The second resolution was—"That to possess a language such as ours, and not to prize it, is a disgrace both to the individual and to the community; that it is the clear duty of every enlightened Irishman to know and cultivate the Irish language, and that we call on fathers and mothers who know Irish to speak it to their children, and thus prevent them from growing up ignorant of or



ashamed to speak the language of their forefathers." This was proposed by Rev. Peter O'Leary, P.P., Castletown, who spoke in Irish, seconded in Irish by Mr. John MacNeill, and supported by Rev. J. Scanlan, C.C., Castletownhere, and in Irish by Mr. John Moynihan, Cork.

Mr. Maurice Healy, M.P., proposed the third resolution, as follows:—"That we look for a much fuller and juster treatment in all grades of education in this country, and we call upon the educational authorities to give better facilities for the teaching of Irish, and at the same time we urge those engaged in the work of teaching to make the full use of existing facilities; that we make the following specific demands:—I.—In Primary Education (a) the extension of the study of Irish over a larger course; (b) the systematic use of Irish as the basis and medium of education in Irish-speaking districts, placing Irish on the footing now occupied by Welsh in Wales; (c) the teaching of Irish in all teachers' training colleges. II.—In Intermediate Education—(a) a better footing for Irish in the Intermediate programme; (b) a more general adoption of Irish as a subject in the Intermediate schools. III.—In University education, such inducements to be given to Irish as would create in Ireland a school of literary, historical and philological study—branches of learning now almost the monopoly of foreigners."

The resolution was seconded by Mr. Thomas Hayes, and supported by Mr. John Holland, Ballinaspital.

A resolution in support of the "Gaelic Journal" was moved by Mr. Con Cremin, hon. sec. Cork Gaelic League, and seconded by Mr. Patrick Stanton, in Irish.

All the resolutions were adopted unanimously and with much enthusiasm.

The High Sheriff having been moved to the second chair, a vote of thanks to the Mayor brought the proceedings to a close.

On the following day several of the delegates joined an excursion given by the Mayor to the delegates attending the National Teachers' Congress. The excursion consisted of a trip by steamer to the mouth of Cork Harbour, landing at Queenstown on the way back. The members of the League took the opportunity of personally interviewing many of the teachers' delegates, and they have good reason to hope that the result will be not alone a large increase in the number of schools teaching Irish, but other important local developments of the movement. The teachers interviewed were chiefly from the Irish-speaking counties of Cork, Kerry, Clare, Galway, and Mayo. A number were from other districts. Without exception they were in full accord with the suggestions made by the members of the League, who hope for the happiest outcome for these interviews.

In the evening a special meeting of the Cork Branch of the League was held to meet the representatives of the central body. A number of speeches in Irish were made and a delightful programme of Irish music, vocal and instrumental, and Irish recitals, took place. Several beautiful Irish airs, collected and noted down by members of the Cork Gaelic League, and never hitherto published, were sung on the occasion.

In conclusion, the delegates wish to express their admiration for the spirit and determination with which the movement is being pushed forward in Cork city and county. They feel that special thanks and honour are due to the Mayor of Cork for his spirited and whole-hearted support of the movement, and they think that the support of such prominent citizens of Cork as Mr. Jerome J. Murphy, the High Sheriff, Alderman Walsh, and Mr. Maurice Healy, M.P., can hardly be overvalued. They also desire to mark their sense of the devotion of the

National Teachers to the language, as voiced unanimously by their representatives. Not the least valuable outcome of the proceedings is the amount of information secured by the delegates as to the possibilities and prospects and local requirements of this movement.

### ON THE VERB *ḡabhaim*.

No response to the appeal in the *GAELIC JOURNAL* last year in respect of this verb having since appeared, perhaps you may see your way to the publishing of these few remarks.

The several meanings of the verb, as employed by Dr. Keating in the "Three Shafts of Death," will be found in Dr. Atkinson's edition of that work, Glossary, p. 381, in a form more condensed than any other person could give them; these meanings are, almost all of them, correct, and as spoken in the South of Ireland 70 years ago.

No observation is required as to the meanings to the middle of the second column of the Glossary p. 381. At this place we read, "[b] with *ap*, 96, 20. 'it shall be behaved to him,' 'he shall be treated.'" This is a mistake. At p. 96, line 20 of text, the passage is: "ḡabháir *ap* 50 *bpaḡḡar* *iomad* *créad* *ap*," "He shall be beaten until many wounds are left upon him."—J.F.

P.S.—In *Corrigenda*, p. 462, we find, "96, 21, *páḡḡar*" ('are left.'). The passage at 96, 21, thus read would be: "Let him be beaten until many wounds are left upon him," instead of "are found upon him;" but this reading comes no nearer to the phrase "he shall be treated."

This, perhaps, may be the place to remark that our best Irish scholars in modern times have had too much on hands, and had, therefore, to work in a hurry. Dr. O'Donovan, for instance, has left mistakes in his writings uncorrected which he could correct as easily as he could write his own name. Dr. Atkinson could just as easily see some mistakes in the *ṡ. b. ḡ.*—and notably the mistake above, the passage in which it occurs being a paraphrase of Luke xii. 47, a text which he had noted at p. 460. But to return to Gloss., p. 381.

Immediately after the phrase "he shall be treated," there is a reference to two passages in text at p. 117, lines 12, 18, "*ḡonnur* *oo ḡeibḡear* *oḡ* *an* *oḡonḡ* . . . *an* *luét*," "How do they behave to thee?" This translation is correct; but your young readers are to take notice that *oo ḡeibḡear* is from the verb *oo ḡeibim*, not from *ḡabhaim*. See App. to *ṡ. b. ḡ.*, pp. xxiv-xxv.

At p. 381 Gloss. we next find: "ḡab *ap* . . . *oo* . . . 'to make an attack on one (with a weapon)', though more generally in this sense with 1, not *ap*"; in Gloss. next page, 382, first col. we read "[d] with 1, to make [attack] on (with *oa*, *oe*)."

*ḡab* *ap* *oe* *clodair*, *oe* *bata*, *oe* *ḡorn*, strike him with stones, stick, fist, is said of striking with weapons but *ḡab* *oe*, *oo* 1, is said of stabbing. *ḡe* *flerḡ* *oe* *ceitḡ*, to pierce with a spear, a sting. "*uimlḡḡ* *ḡu* *pén* *ionnur* *50* *m-b'péor* *oo* *éac* *ḡabál* *oe* *éorair* *ionnat*," "Show yourself so meek and lowly, that all may trample upon you and tread you down like mud in the street."—Imitation of Christ, Irish and English. "*ḡeobaim* *dem* *b'póis* *ap* *an* *m-boad*," "I would *pelt* my shoe at the churl." *éacḡar* *e* *oe* *bhal*. *ḡabál* *ap* . . . *oe* *bata*, *oe* *ḡorn*, has the more extended meaning of "gaining the victory over one in boxing or fighting with sticks;" and *ḡabál* *ap* has this meaning even without any weapon being mentioned.

To win at play is expressed by *ḡabál* *ap*; "*ḡo* *ḡab* *pé* *cúis* *oeus* *oim*," "he won fifteen (shillings) from me;" "*ḡeobad* *pé* *bó* *50* *o-cí* *an* *earbál* *oim*," "he would urn a cow to the tail of me," was a proverbial



Sin cunntar ar dá éirinnuagad dá raib againn 7 ip  
féoir ar don gearr-cunntar amáin do éabairt ar na  
cunnuicéib éile. Gac oíróe luain do oimhuirgeamair  
i gcionn a céile, 7 do éatcamair dá uair ag léigead  
ar leabair 7 ag glacad comhairle le céile. Bhí oadg  
éirinnuagad againn gac am. Bhí an tshirleabair dá  
léigead ag cur againn, 7 biomair ag treabad tréar  
an mbáiléirleag leir. Bhí cur eile óinn ior ar dá  
buróin ag léigead ar leabhair toirnuigétoirle. Gac  
oíróe doine acé oíróe doine an Cheurta amáin, do  
biomair i bfoctair a céile leir. Bhí rgoruibeacé ar  
bun ar na hoíróeamair rín, 7 fuaramair cabair éuca  
ó móráin o'ar gumanncoirib. Thug "Seanóin" nó  
Caois ó muréada, ar gacétoirleac, tuarairg óinn ar  
dá filio do mair tuncéall ceirre méio  
bluadain ó foim i n-aice muge Cpmóda. Ata  
cur dá noántair 7 dá ráiróir ar pagáil fóir 7 ata  
luet ar gcróirbe dá mbairluagad. Thug ano raor  
stóinóin leugétoirleac óinn ar Láimhghóinn i n-a  
raib dán cuméa le dáirib oe bairra, file Cpcatigeac  
do mair le Linn Vallancey, 7 do bhoruig an fear rain  
cum aipe do éabairt do 'n Shaeóils. Toza filead  
b'eat an uirne reo. Do cum pé dán móir ar a oisg  
gac "ar bhár 7 bheacáir ábel." acá rúil againn go  
bpeirpear an dán ro fá élóe go luat, óir do tuis  
uirne o'ar gumann oarab ainm an - ó Ríogbair  
oáin an Láimhghóinn i n-a bfuil do óamóir  
againn cum beir dá élóóbuail. Bhí óráine dá  
oéabairt óinn ó 'n Saor ó Monacáin, 7 o'éirteamair

le habpánarb ó 'n saoi ó ceallaig, fear óg as a  
bpuil sué ríu-binn; 7 éus abpánuóe bpeas eile .i.  
pápuis ó loingis abpán uínni lei. Do feinn an  
saoi ó hainpigin so clíre ap an mberóinn; 7 éus  
leugéóipeas uínni lei. Fuaramar cabair ó na  
raoíeib re lei .i. ó Ceannfaolair ó bhpuam, Seáptam,  
ó Thuama, ó Cuiméatoin, Laoiléir, ó Foglusa, ó  
Séasó, ó Ríogbapóin, 7 pléiminn.

#### TORATH AN TEANNTORA.

We add with pleasure to the list of provincial newspapers that print Irish matter the name of the *Kerry Reporter*.

A new edition of Dr. Hyde's *Abpán Shpáda Cuige Connaé* (Love Songs of Connaught) is shortly to appear, the former edition being exhausted.

The *Waterford Archaeological Journal* for last quarter contains an excellent technical article on Irish music, with illustrative examples. Those interested in Irish music should remember that the tradition of the national melodies among the people is practically co-terminous with the use of the Irish language. Numbers of unrecorded airs, some of them of great beauty, are to be heard in the Irish-speaking districts.

The *New Zealand Tablet* continues to advocate strongly the cultivation of Irish. The new Irish Language Society of Dunedin has ordered a large supply of Irish books from Ireland. A gold medal offered by the Very Rev. Father Lynch, of Dunedin, for the best paper on the Irish language, has been won by Mr. Patrick Hally, a young man, whose essay is printed in the *Tablet*.

Mr. Patrick O'Leary has ready for press a collection of tales in Irish, under the title *Séasúiréas Chúige Múman*. The subscription price is 2s. 6d. per copy, and when a sufficient amount has been subscribed the book will be printed without delay. Mr. O'Leary, the author of *An Sluaig Síde* and numerous other contributions in prose and verse to these columns, requires no introduction to our readers as a master of literary and colloquial Irish.

Mr. David Comyn has in preparation a new edition of *Láoró Oipín i n-Éirinn na n-Og*. This is one of the best texts for students ever published. The poem is of high literary merit, and withal very simple in diction and easily committed to memory. The new edition will be still more valuable than the old one.

#### GAELIC NOTES.

The Right Rev. Bishop Scannell, of Omaha, accompanies his subscription to the Cleaver Fund with a telling letter against the apathy shown by many Irishmen towards their national language.

The Gaelic League, Dublin, has decided to undertake the teaching of Irish by correspondence. Any person forwarding to the Treasurers the annual subscription in advance (five shillings) and a stamped envelope for reply on each occasion, will obtain tuition by this method. For beginners, O'Growney's *Simple Lessons in Irish* will be used. Special attention will be devoted to National

teachers who wish to qualify for certificates to teach Irish. Any translations from English into Irish, or original compositions in Irish that are forwarded as stated, will be returned corrected. All further information is to be had from the Honorary Secretaries, Gaelic League, Dublin.

To facilitate the local organization of the Irish language movement, three grades of local branches of the Gaelic League will be recognized. The first grade will include such branches as now exist, and will be adapted for places where a number of members who can read, write, and give recitals, &c., in Irish are to be found. The second grade will consist of persons associated to learn to read, write, and speak Irish. The third grade will consist of juvenile branches, formed of children who are learning Irish at school or otherwise. There are many places in which a branch of the first grade could not be formed, while one of the second or third grade could be formed without difficulty.

Irish has been introduced into the course for Modern Literature Scholarships for 1896 by the Royal University. It can be taken along with English and either French or German. The programme, a fairly good one, is as follows:—

#### 1. The following works—

Cath Finntragha, by Kuno Meyer. (Clarendon Press.)

Tri Bior-ghaoithe an Bhaiss, by Keating, edited by Dr. Atkinson, pp. 1 to 79 inclusive.

Irish Phrase Book, by Rev. Edmund Hogan, S.J.

Cath Ruis na Riogh. Edited by Rev. Edmund Hogan, S.J., Second Version, pp. 60 to 107, inclusive.

Keating's History of Ireland, Book I., Part I.

The first fifteen chapters of Genesis.

2. Grammar. 3. Outlines of the History of Irish Literature. 4. Outlines of the history of Ireland to the commencement of the Danish Incursions. 5. A piece of English prose for translation into Celtic.

#### THE GAELIC PAPERS.

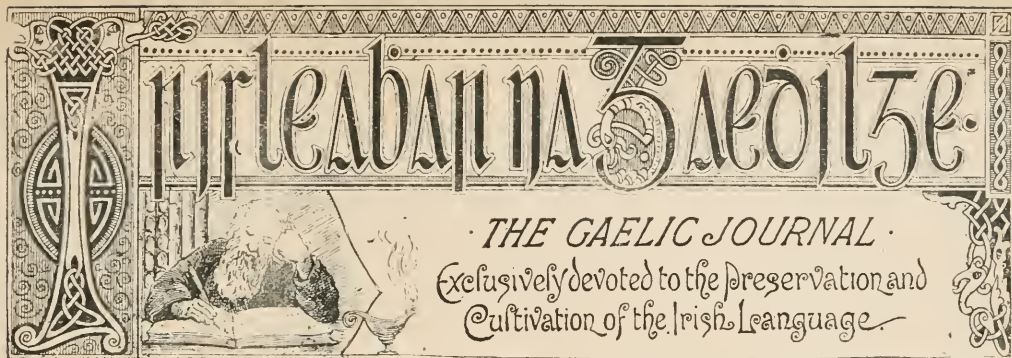
The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*MacTalla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals of Cork Archaeological Society* and *Waterford Archaeological Society*, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, *Chicago Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for sale of the Journal invited.



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## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in 'look form': see advertisements.)

### EXERCISE XCI.

§ 525. SOME MORE EXAMPLES.

\*b'p'eac (bish'-ăCH), improvement after illness.

sonar (dhūn'-ās), misfortune, ill-luck.

ronar (sūn'-ās), fortune, prosperity.

leun (laen), woe.

reun (shaen), happiness.

náipe (Naur-ě), shame.

§ 526. Feuc an bean ar an aill! Atá eagla uilgh. Ní fuil eagla uilgh anois. aet bí paitéior oim m'oe. An bfuil náipe oit? Atá náipe oim, marí atá beupla agam, agus ní fuil Gaeilge agam fóir, aet fuair mé leabair beag Gaeilge m'oe. An fuib do mátair tinn? Bí sí, aet atá b'p'eac uilgh m'ois; bí b'p'ion oimann nuair bí sí tinn, atá lútgáir agus ronar oimann anois, marí atá a f'áinte aici a'p'ir. An bfuil an bean úo paróibí? Ní fuil; atá sí ag obair ó m'oisin go h-oiré, aet atá an sonar uilgh agus ní fuil leirp'iginn aici anois, agus atá p'ice punt ag an tuine eile rim uilgh. Sonar agus lútgáir, sonar agus leun. Seun oit! Sonar oimair! Baíl ó Dia oimair, beannaet l'ib.

527.

mo leun, my woe; mo leun geup, my bitter wo= las!

paríoir (often spelled paríoir), fār-eer= alas!

\* Munster, bish-oCH'.

What is the matter with you? Alas, I have not father or mother, sister or brother, they all (p'iao uile) died. I am unfortunate, my country is unfortunate; the other country is fortunate. Did your father die? No (ní fuair); he was very sick, but he is better now; he is strong; he is not lying, he is up. The child did not come in, he was ashamed; he is outside at the door. Alas, the winter is cold, woe has come upon the land; the night is dark, there is no light in the sky; the great ship (long móir) is lying on the lake. There was a heavy fog outside on the water, and I did not see the boat; I saw the ship, she had a white sail, and a tall dark mast.

## PART III.

### EXERCISE XCII.

§ 528. Some phrases:—Sonar ar do lám, prosperity on thy hand, said when returning thanks for a gift. Atá an sonar oit! You are an unlucky, unfortunate person; *literally*, misfortune is in you. Sp'án oit; *literally*, shame on you, disgust on you. Also, mo náipe tú (mū nau-rě hoo), my shame [art] thou! Beannaet Dé oit, (the) blessing of God on you?

§ 529. Acquaintance, reputation, fame, regard, &c.

ai'ne (ah'-ně), acquaintance with, knowledge of.

cáil (kaul), reputation, and

\*clú (kloo), fame.

\* clú (kloo), in some places.



eolair (ōl'-ās), knowledge.  
meair (mas), esteem, regard.  
ainm (an'-em), name.

§ 530. Atá meair móir air, he is greatly esteemed; atá meair agham air, I have esteem for him; atá aithne agham ort, I am acquainted with you.

§ 531. So mbeannuighro Dia òuit, a Diaimuro. Dia a'f Muirne òuit, a Bhuighro. An b'aca tú mo òearbhrádaí Eúromonn? Ní faca mé Eúromonn, aet connait mé Taog. An bfuil meair aghat ar Eúromonn? Atá meair móir agham air. B'í cáil mhóir ar Eúimn' m' an ainm air. B'í cáil aghat clú uille, aghat b'í meair uille. Feuc an fear móir, an bfuil aithne aghat air? Ní fuil, ní faca mé an fear úr iann. An bfuil an leabair úr iann aghat? Ní fuil, ní fuair mé an leabair fóir, atá ainm móir air. Ní fuil eolair aige ar an áit.

§ 532. Aithne is the knowledge by which we recognise a person or place, &c.; eolair is knowledge derived from study or experience; fíor (fis) means information as to news, &c. Atá aithne agham ar an tóine iann, ar an áit iann, I recognise that person or place; atá eolair agham ar an tóine iann, I am acquainted with that person's character; ní fuil eolair agham ar an áit, I am not acquainted with the place, i.e., am not accustomed to, have not experience of the place; an bfuil a fíor (ā iss) aghat? do you happen to know, to have heard, &c. The words a fíor, its knowledge, are usually contracted to (iss), as b'fuil fíor aghat (Wil iss og'-āth)? do you know?

§ 533. Put the boat out in the lake. Give me the sail. Are you acquainted with this lake? I am not, I was never on this lake. Niall is acquainted with the lake, he has a little boat on it (air). See the island (thel'-aun) that is outside. There is a big tree growing on it, and there is a man standing on the island. Do you recognise that person? I do, Edmund O'Reilly. He was working on the island. Edmund had a great reputation. Yes, he knew this lake well (eolair maic), and he was highly esteemed by us all (aghann uile). He was rich, he is poor now, and he

has only that little house on the island. He had another house, but there was a heavy rent on it, and he owed £20 to the landlord tigeair na talman (tee'-ār-Nā thol'-wān). Do you know did the landlord get the rent? I do not know. I don't care for that book.

## EXERCISE XCIII.

## PRICE, BUYING AND SELLING.

§ 534. "What is the price of that lamb" is translated into Irish by cao atá ar an uan iann, what is on that lamb; or cia an luac (Loo'-āCH) atá ar an uan iann, what (is) the price which is on that lamb. As if the price were marked on the article.

§ 535. So to buy a thing for or at a certain price is expressed in Irish by to buy it on that price, as, fuair pé an leabair iann ar iáill, he got that book for a shilling

## TO BUY AND SELL.

§ 536. Díol an capall, sell the horse; díol tú (yeel) an capall, you sold the horse. Ceannuigh an capall (kaN'-ee), buy the horse: ceannuigh pé an capall (h-yaN'-ee), he bought the horse; fuair pé, he got; ní fuair, did not get; tug pé, he gave; ní tug pé, he did not give; an dtug (dhug) tú, did you give.

§ 537. Dia òuit, a Níora! Dia 'f Muirne òuit, a Doró! An fuair tú ag an maraíó m'oiu, baíl ó Dia ort? B'í mé, go oemim, aghat fuair mé an clab b'eaigh ro. Ceannuigh mé caiaoir beag ar iáill. An bfuair tú ar an capall úr m'oiu? Fuair, tug mé péice punt air; aghat fuair mé an bó ro, aghat tug mé péice punt eile uille. Ná ceannuigh tobac leir an iáill iann iann, aet ceannuigh leabair maic uille. Díol mé an t-áil beag aghat ceannuigh mé caiair mhóir m' áit; atá olann uille, aghat atá an olann oair anoir. Tug Muiréad an iomaic ar an lár iann, aghat atá aithneula ar anoir. Ná tabair an iomaic ar an uan.

§ 538. Miles O'Reilly bought a young mare and gave enough for her. Hugh bought twenty sheep yesterday, he gave £20 for them (ort). I gave twenty shillings for that lamb. Do not buy that wine, I bought wine yesterday and it has

a bad taste. The child bought a yellow apple for a penny, he bought this small apple for a halfpenny. Do you know Cormac Finegan? I do, I saw him yesterday, and he bought a fine horse from me (uaim). He gave to me (dom) twenty pounds for him (aig). I bought a book yesterday for a crown (aig coim) in that shop. The blacksmith bought a hammer for a shilling. I have a great respect for Hugh. Dermot bought a creel from me for twenty pounds, he did not give me the money (an t-aigsear). I saw him yesterday and he was ashamed. You gave to me too much for this book.

§ 539. Phrases: ní'l don beann agam oir, I don't care one jot for you (*lit.* I have not one jot on you). In Connaught ní'l don binn agam oir, or ní'l binn agam oir, is more usual. ní'l don aig aig, no one heeds him, there is no heed on him. fear gan aig, a man that no one heeds, insignificant person.

|       |       |                 |
|-------|-------|-----------------|
| beann | b-yaN | b-youN, Munster |
| beann | v-yaN | v-youN „        |
| binn  | bin   | been „          |
| binn  | vin   | veen „          |
| aig   |       | aund            |

## EXERCISE XCIV.

§ 540.

luac (Loo'-äCH), price.

aonac (aen'-äCH), a fair.

maigac (mor'-ä-goo), a market.

Rinne mé maigac leir. I made a market or a bargain with him; maigac maic, a good bargain.

Note that *at* the fair is aig an aonac (on the fair), at the market is usually aig an maigac.

§ 541.

Cia an fear? What man?

Cia an bean? What woman?

Cia an luac? What price?

Cá meuro (kau vaedh), how much, how many.

Cia meuro (kae vaedh), how much, how many.

## SEADNA.

(aig leanamant).

Nuair aig Seadna an méro rin, do oirio ré i leatcaib. Do fleanmuig ré lám leir rior 'n-a póca. Ambara bí ré polam! Cuairuig ré póca eile—polam com maic! Cuir ré lám irteaó 'n-a brollac, ag loig an ppoiam: ní maib a cuairuig ann. Tug ré rtiac-feucaint aig fear na méaiacán; bí ré i bfeigil a gnotá<sup>1</sup> féin, gan don tuium aige i Seadna aic com beag 7 nac bfeicfeao ré maib é.

“Sead!” aig Seadna leir féin, “tá veirle leir an muraig. Ir furaioe é ó baineao an eargaine do'n mealbóig 7 do'n cátaoir 7 do'n éiann. Ní oóca suir b'féirir i beic cuirca ruar aig. Ré i n'éiunn é, ní'l agam le véanaim anoir aic uil 7 feucaint an bfeuraimn maic leatcair do éannac 7 uil 7 claoir<sup>2</sup> leir an gnotó ir feigil atá aig eolur agam. Má' b'féan-bpóga iao, ní b'raigio na oaoine a cáiteann iao don loic oirua. Ir maig 7 nac bionn rára le n-a éuro féin, dá luigeao é. Dá mbeirdeao mo éirí rtilinge agam anoir do véanfairir mo gnotó com maic leir na céatcaib go leir. Aic tá go maic; ní feigil beic ag caint aig<sup>3</sup> maig rgeul. Raáo ag tual aig Oairmuro laic, 7 b'féirir go oirubiaó ré maic leatcair aig cáirioe dom, cum go oirioeao aigioo na mbpóg irteaó. Tug ré cáirioe éana dom, 7 oirioar é go cuinn 7 go macánta.”

Um an otaoa go maib an méro-rin maic-naigie aige, bí ré ag véanaim, ceann aig aigao, aig oirioir Oairmuro. Bí Oairmuro féin 'n-a fearaim 'oir dá líg an oirioir.<sup>4</sup>

“Aigú a Seadna, an tu ran?” aig Oairmuro.

“Ir me éana,”<sup>5</sup> aig Seadna: “an bfuilir go láirioir a Oairmuro?”

“Tá an tirlainte agaim, molaó le Dia dá éionn—aic cao é feo o'iméig oir-ra fé oirioirnaigie? Táir i mbeul gac aoinne, 7

ní mar a céile don dá rgeul ná don dá tuairis oir. Dairi uinne go bpeacair oir rrioiar; dairi uinne eile sup euit an tigh oir; dairi uinne eile sup mairib rplanne tu; dairi an ceatmarad uinne go bfuair airisio ag uil i muza. Agus mar rin doib, zac doinne' 7 a iocruzaó féin aige oir. Cao a iunuir, no cao tá a rriubal agat nó cao fé nreara an obair-reo go léir?"

"Ní feara an (=do'n) traogal, a Dairi-muro. Aét dairi liom-ra, tá don nio amán rriolair go leoir, ir é rin nac bfuair airisio ag uil i muza. Ir doca dá bfuair nac mbeinn ag teat anoir anoir ag bair air<sup>6</sup> go bfuair raint leatair uair-re air éairre mar fuair éana."

"Mairre anoir féin geóbari 7 fáilte. An móir atá uair?"

"Dá mberdeat oirre agam 7 déanraó brioza do beir, nioir beag liom é an tuir rí; 7 nuair beir rin riolra 7 an t-airisio agam, riolraim tuir 7 éogairim tuille."

"Tá fé com mair agat an tuille do bair leat anoir o' don iairraet. Dair leat luac puit."

Sob. Feuc nac amlaro do dem licinre rlinne de'n<sup>7</sup> airisio, máir dem o' airisio mlicil Réamonn.

Reg. Ní hé rin duibair éana, aét sup dem mlicéal airisio do na licinriob rlinne.

Sob. Soó', do dem leir, aét má fearo do dem licinre rlinne do'n airisio air.

Nóia. 'Sclorci<sup>13</sup> nac cumm le n-áir gcluarib tu dá máó linn go rreag re an t-airisio irreac cum na mná 7 sup feuc rí air 7 sup éap rí sup b' airisio rreagac é, 7 dá cómarra ran féin,<sup>9</sup> go rreag rí do an hata.

Sob. Soó' do éap, leir, 7 do rreag. Aét ir 'n-a riaraó rin do dem licinre rlinne air de'n airisio.

Nóia. Agus cionnur fearaó licinre

rlinne déanair air de, muna mbairreac mlicéal féin an riabairreac de?

Cáit. Agus ca brior ná sup<sup>10</sup> bam?

Nóia. Dubair rí sup mric<sup>11</sup> fé air abairle, nuair fuair re an hata.

Sob. Má fearo, bí fé i Spáir an Mairinn air fearaóim 'n-a riaraó rin, é féin 7 rreag na n-rib, 7 éabar irreac ra' tigh éurra 7 do glaraó mlicéal air<sup>11</sup> an mnair i leatairib. "Tá a do 7 dá riaraó agat oim," air rreirion; "reo rreir é." "Ní' don do 7 dá riaraó agam-ra oir," air rreir. "Tá go macánta," air rreirion, "reo rreir é."

"Soó' rreir-re nac bair," air rreir. "Nac cumm leat," air rreir. "go mair ag coimeao do hata 7 sup riolairisio an t-airisio i mball éirion 7 go rreagair rreir é?" "Cao do iunuir leir?" air mlicéal.

"Ní iunear don iun leir," air rreir. "Tá fé anoir ra' bora rí agam." "Ba mair liom é rreirion," air mlicéal. "Tá fé anoir" air rreir. "rreir 7 dá rreir 7 dá riaraó. Tair i leir," air rreir, "go bair féin air iad." Do éabar anonn go rreir an bora 7 o' rreir rí é, 7 nuair feuc rí irreac ann 7 conraic rí na licinre rlinne, o' iomraic rí air mlicéal 7 o' feuc rí air mar feucraó rí air mairraó uir. "Seo." air mlicéal, ag rreir an airisio éirre. "Coimeao é," air rreir, "7 rreir mo rreir! Tá an Mac Mallactan ann 7 iomraic-ra com mair. Sgair!" Seallair-re rreir sup mric an beir 7 rreir oirra.

(Leairre ve reo).

#### TRANSLATION.

When Seadhna heard that much, he moved to one side. He slipped a hand of his down into his pocket. By the law, it was empty! He searched another pocket—empty also! He put a hand into his bosom, looking for the purse. There was no sign of it there! He gave a side look at the man of the thimble. That man was minding his own business, and not taking any notice of Seadhna, but as little as if he had never seen him.

"Then!" said Seadhna to himself, "there is an end to the ambitious projects! It is well that the curse has been taken off the *maltivogue*, and off the chair and off the tree. I suppose it could not be possible that it would be put on again! At all events, I have nothing to do



now but to go and see whether I could buy some leather, and go and stick to the business I understand best. If they *are* strong-smelling shoes, the people who wear them don't find any fault with them. It is a bad thing for a man not to be satisfied with his own, though little it be. If I had my three shillings now, they would do my business as well as all the hundreds. But all right. It is better not to be talking about it for a story. I shall go to Dermott Liah, and perhaps he would lend me some leather until the money for the shoes would come in. He gave me credit on another occasion, and I paid him exactly and honestly."

By the time he had that much reflection made, he was making straightway for Dermott's door. Dermott himself was standing between the two posts of the door.

"Aroo, Seadhna, is that you?" said Dermott. "It is, indeed," said Seadhna. "Are you very strong, Dermott?"

"We have the health, praise to God on account of it! But what is this that has happened to you lately? You are in every person's mouth, and not like each other are any two stories or any two accounts of you. One person says that you saw a ghost. Another person says that the house fell on you. Another person says that a flash of lightning killed you. The fourth person says that you got stray money. And so on of the rest—every person—and he having his own conclusion about you. What did you do? Or what have you going on? Or what is the cause of all this work?"

"I don't know in the world, Dermott. But it is my opinion that there is one matter plain enough. That is, that I did not get any stray money. I dare say if I did, I would not be coming here now, expecting to get some leather on credit as I got before."

"Wisha, upon my own word you will. How much do you require?"

"If I had as much as would make shoes for two, I would not think it too little this time, and when they should be sold, and I should have the money, I would pay you and take more." "You may as well carry the *more* with you now at one carrying. Take a pound's worth."

GOB. See, was it not that the money turned into little slate flags, as the money of Michael Redmond did.

PEG. That is not what you said before, Gobnet, but that Michael made money out of the little slate flags.

GOB. And so he did, too; but even so, the money turned into little slate flags again.

NORA. Do ye hear! Do not our ears remember you to say that he brought the money in to the woman, and that she looked at it, and that she considered it was genuine money, and, by the same token, that she gave the hat to him

GOB. But she did consider so, and she did give it, but it was afterwards that the money turned again into little slate flags.

NORA. And how could it turn back again into little slate flags, unless Michael himself would take the witchcraft off it?

KATE. And how do you know but he did?

NORA. She said he went away home when he got the hat.

GOB. But, then, he was in Millstreet again a week afterwards, himself and Thade of the Eggs, and they went into the same house, and Michael called the woman aside. "I owe you two and eight pence," said he. "Here it is for you." "You do not owe me any two and eight pence," said she. "I do honestly," said he. "Here it is for you." "But I say you do not," said

she. "Don't you remember," said she, "that I was keeping your hat, and that you provided the money in some place, and that you gave it to me?" "What did you do with it?" said Michael. "I did not do anything with it," said she. "I have it here in the box yet." "I should like to see it," said Michael. "It is there," said she; "a shilling and two pence and two pencepence. Come hither," said she, "so that you yourself may see them again." They went over to the box, and she opened it, and when she looked into it and saw the little slate flags, she turned upon Michael and looked at him as she would look at a mad dog. "Here," said Michael, reaching the money to her. "Keep it!" said she, "and leave my house! The Son of Malediction is in it and in you as well! Off!!" I promise you they both went off in all haste.

ΠΕΡΑΡ Η ΛΑΟΓΑΙΡΕ.

(To be continued.)

### NOTES.

<sup>1</sup> *breigil* a *gnóta* féin: minding his own business  
<sup>2</sup> *claoir*, sticking to. *claoirpeas* lem *gnó*, I'll stick to my business. "*Claoirpeas* real lem' máéarín," in *Sparlín* pánae.—*G. J.*, No. 52. <sup>3</sup> *ní fearr* beiré *as* cannt, there is no use talking. <sup>4</sup> *roir* dá *lig* an *voruir*, at the door, in the doorway. <sup>5</sup> *ir mé éana*: éana, verily, in good sooth. <sup>6</sup> *as brac* air *go* *7c*: the prep. *air* should not be omitted; *as brac*, judging, spying into; *as brac* air, expecting or writing for. <sup>7</sup> *uo* *éin* *lcinrúe* *plinne* *oe*, it became little slate flags. *éin* is used for *became* or *turned into*. *éin muc* *oe*, he became a pig; *éanarú* *clóc* *oe*, it will turn into stone. The following ought also to be carefully noted: *éanarú* *gabair* *oe*, I will make a goat of him; *éanarú* *gabair* *oe*, he will be made a goat of; *éanarú* *gabair* *oe*, he will become a goat. Again, *éin* *re* *pon* *oe'n* *uirge*, he made wine of the water; *éineas* *pon* *oe'n* *uirge*, wine was made of the water; *éin* *pon* *oe'n* *uirge*, the water became wine. <sup>8</sup> *éclóirce*, this exclamation is a contracted form of an *éclóirce*? "Do you hear?" or "Listen to this." <sup>9</sup> *da* *éonarú* *pan* *féin*, by the same token. <sup>10</sup> *ná* *sur*, but that. <sup>11</sup> *air* is used when the call is addressed to the person, not when the call is merely a proclamation of the man's name: *élaorú* *ont*, you were called; *élaorú* *tu*, your name was publicly called out.

### C A O I N E.

#### I.

Δ *plúir* 'r Δ *rsoir* na *Féinne*,  
Búo tú an *t-úgar* ceairt air *Deurila*,  
Búo tú an *buinneán* briedg *zan* don *loco*  
Ó'n *ngiérin* *go* *oí* an *báir*;  
S é mo *bhón* *maí* *o'euz* tú  
Siar i *brao* i *neimh*,  
A'r *zan* don-neá *oo'* *gaolraib*  
Leo' éoime ór *cionn* an *cláir*.  
Ir *iomda* *maicac* *préieamail*  
A'r *cúlóg* *da'amail* *gleurta*  
Oo *tiocrao* *fóo* *éin*  
A'r tú *beir* *oéiréanae*, a *báir*!

a'f map beit cinneamaint g'eall mac d'e  
 òuit

'Soo' f'ochlaid go leit éilhe (?),  
 go gcomnuigro beannaict d'e leat,  
 a'f go otéiró tú i r'taró na ngráir.

## II.

ní binne labhair eunlaic  
 faoi bhuac na coille cnaobda;  
 tá an éuac 'ran lon 'r an éilheac  
 san don r'migeac amáin;  
 tá an r'móilín m'liar béil-binn  
 's an r'aoileán g'eal ag g'eup-ghol,  
 's an eala ar bhuac locha éilhe  
 a'f ní féiríu léití r'nám.  
 ní fuil meaf a' teacó ar g'eugab,  
 a'f ní fuil toirac a' teacó i n-éiréac,  
 ní fuil tear ar bit 'ran ngráin, a'f  
 ní fuil an feup glar a' fár;  
 tá an g'ealac a'f na r'eultá  
 faoi óuibéin a'f faoi éicliopp,  
 ó cailleac c'ioiré na féile  
 t'ug an r'iém leir ar g'ac áit.

## NOTES.

Line 4, g'pém=g'pam, the ground (at the bottom of a river, &c.) Perhaps ó 'n b'pém should be read. Line 9, cúlóg, one who sits behind another on horseback. This quatrain is obscure, and is seemingly addressed to Death. Line 14, map beit=muna mbeit, muna mbeiréacó. Cinneamaint, the fate; article frequently omitted when relative clause follows and defines the noun. The fancy of nature, animate and inanimate, grieving for the dead, so simply and beautifully expressed in stanza 2, is a commonplace in Gaelic elegies.

This poem was taken down by me from the dictation of an old man in this parish. It was composed by a man living in Cramp Island, near Renvyle, in this county, on the occasion of the death of a young man called Gibbons, who was a leader among the people in '98.

F. W. O'CONNELL,  
 Aasleagh, Leenane,  
 Co. Galway.

## AN OI SIÚO TUSA?

B'í bé ann: n'íorí óuibé an gual ná a  
 folc, 7 n'íorí óeirge an caoir ná a g'uacó.  
 B'í a r'uile com g'ojun le bug 7 a óeacó com  
 g'eal leir an r'neacéa. N'íorí binne ná ceól  
 na n-eun uile a g'lóir. B'íat glar uaine  
 uimprí, 7 óealg óe óeairg-óirí n-a b'iolac;  
 éac'p'iom éar'g'uró uar'al a r'uab'al, áet ní  
 r'uab'arí, maorí, ná mur'arí inntí. B'í

r'ear'iam toir'ac'mail a'oi, g'leannta r'aoa  
 r'ear'iam, má'g'ea m'ín-áilne, c'noic 7 r'leibte  
 7 locha 7 aibne. Agur b'í an m'uirí 'n-a tim-  
 éoll ag óeanamí r'p'í-óeoirí oí, 7 a'ei bog  
 b'p'íog'íarí ó'f a c'ionn ná leir'g'eacó oí uil i  
 g'p'íonacé ná i g'p'íonacéolacé go b'íac.

O'iméig a clú 7 clú a cloinne arí learí;  
 ní amáin g'up líon na óútaige b'í i ngrá oí  
 o'á cáil, áet óo r'ioic na c'ioiréa b'í i b'p'ao  
 uairí. T'áimig r'ig'g'e 7 r'laeta ar r'oir'g'eacé  
 7 ar imc'éine ag éir'g'eacé le binnear a  
 g'uta 7 ag r'og'lum ó n-a r'aoir'ib. S'áimig  
 c'p'áib'teacé a naomí 7 g'eann'inaróeacé a  
 maig'oean an uile c'p'áib'teacé 7 an uile  
 g'eann'inaróeacé ar b'p'eág'óacé; ní f'eup'aróe  
 an buaró óo b'p'eirí ó n-a cail'móirí, 7 i leir  
 a laoc'p'aróe c'ug'aoarí an r'iém leó le  
 calmacé.

B'í na cal'manta 'n-a timéoll lán óo  
 óoir'ac'aoarí 7 óo óuib-óeó 7 tír na b'éite-r'eo  
 pá lán-r'p'oill're g'lémeacéa na g'p'íeme.  
 Áet ní b'ionn arí an r'p'ao'g'al áet r'eal. I'  
 g'ear'p'í b'ionn an r-a'p'ug'acó ag r'eacé. Agur  
 óo t'áimig r'é uil'p'p-re leir; áet c'ionn'ur?  
 An éir'g'ion an r'p'ionne o' m'uir'p'nt 7 a óomáil  
 g'up anuar arí an g'c'éim ab áir'oe óá cail-  
 óeacé óo t'áimig an m'í-áó r'o uil'p'?—g'up  
 ar cail'leamaint a clú o'ing'ín oí r'éin c'oir-  
 nuig l'a leoin na b'éite. Um an am-r'o b'í  
 r'í áir'oe 'n-a com'p'p'anaacé, 7 ba m'iait leir  
 a cal'am óo b'eit aige r'éin. Óo éupí r'é  
 r'eacéar'ie go huar'al, ag a r'uab' comácta  
 éir'g'ion o'f a c'ionn, 7 o' innirí óo go r'all'p'a  
 r'eall'eta ná r'uab' c'p'ieroeamí ná ól'ige 'n-a tír,  
 ná r'uab' r'í ag oileamaint a cloinne i g'ear'p'  
 ná i g'c'oirí, ná r'uab' c'p'ioiré ná com'r'ear'aca,  
 go r'ab'aoarí ag im'teacé r'p'ao'anta, 7 ná r'uab'  
 r'uí an euv'uir'g' r'éin arí éuróaca. O'aic'ín  
 an r-uar'al óo go r'uab' ceao aige uairó r'éin  
 g'ac aonniró b'í arí a áet óo éupí 'n-a ionao  
 ar'p'í 7 an tír arí r'ao óo éupí pá n-a r'p'acé,  
 óá m'buó m'eón leir.

Óo líon na hall'mup'iaig r'p'eacé ann'p'an,  
 arí óúir' go lag, áet óo r'iémí mapí óo b'í ag  
 éir'g'e, b'ioarí ag uil i óc'p'ier'p'eacé, ag cupí  
 a g'leacacé i ócal'am, 7 ag r'agáil g'p'eama

níor doicte 7 níor daingne ó lá go lá. 'Do éadar cuio do cloinn na béite 7 do éirio-  
veadar leo 7 do maibadar iad, aet níor éirveadar go léiri le éirle, 'nuair éainis cuallaet eile éar lear ariú cum na tíre ar far do baint oi. Tíroir an méio do éirio aca go cíóda, aet bi ceannairic 'n-a mear-  
féin, i n-áit í éairéan uatá, táatá le éirle 7 don lom-buille amáin do bualaó i n-éin-  
féact, ar an namair, i' amlaio leigíodar do rleamnuatá i' rteac eatorria; ar móó  
sur gearr go bfuair é féin com rearganta i reilb sur fógair oiria atá béar 7 atá nóir  
do bíóó aca do éiréigíon, 7 béaranna 7 nóiranna a namair do atááil éuca 7 do  
atáatá go ceannairic. Ar oíur 'ó'íruis go láioir oóib nar focal de éair a mátar  
do labairt leo go deó ariú. 'Do méiri áin 7 iunneat an fógair-ran o' fairnéir, 'reac  
i' mó do éanglarar 7 do leantarar dá rteangar oíéar. Fuaríodar báir ag  
tíroir ar a ion. 'Ó'íruis líne eile com calma leo ruar, 7 líne eile, 7 mar rin de.  
Ar an bfeacó-ro níor rtao an namair iuná ná éoróce aet ag ríor-íatá leo ná maib 'n-a  
atáint aet oiaiblar 7 oiaibgaril: fá oíoir do éirio cuio aca do 7 cuio 'n-a ntará-rin,  
ar éuca uile nac móir. Éainis an oiréar ran náire uiriu i nveiréat éar éall, sur  
beag náir báruis rí; aet leir an anam bí innti, do éiré rí léi féin go híarib iari-  
atáatá coir na fairrige i mear na bpolil 7 na bpluaríeann, áit 'n-a bfuil rí anoir  
ag gol 7 ag golán 7 ag á caoineat fein i n-earbair cuminte a cloinne. Go oíoir i  
nveiréat na horóce le n-a bfuil rí tim-  
éollta, i' clor do fo-óine í ag atáatá go haritinneat oiria-ro dá rtao atá a cíce,  
atáet 7 í fatarat ar an ngair i n-a bfuil rí, 7 ó'n anbár áitíreac atá i nótá oi muna  
mbíortuigíó éuici. Agur oíuir a clann go n-áiróócar a mátar arí sur an ionaó 'n-a  
maib rí pul ar fatáil neac do luét a léiri-  
rígur ar fótá dá reilb iuná, 7 sur ríor aca nac féioir ran do éatáet cum cíce go bíat,  
muna nveiréar oíéoll anoir—anoir féin

[illegible]

Թափուիչ օ լաօճալիւ.

PROVERBS—MUNSTER.

ἢ ἡ ζώνη σου βίων Ὀμιναλ βυρὸς τὰ  
ῥόραθ.

It is not always yellow Donal will be  
marrying.

Μά πόρ' αὖν τὴν ἡ-δὸν ἔοι, πόρ' ἀνυμναῖο.

If you marry at all, marry last year.

Θιανναὺ μαῦρα νό γάιηε Sacpanaiḡ.

The grin of a dog or the laugh of a Saxon

ὁ ἴονη καταρτὰ οὐδ' ἰ ποταρὰ καὶ εἰς ἴον.

A black sheep is first sometime.

ἢ βίοντι τρεῦν βυαν.

Bravery is not lasting.

A anam féin ar gualainn gac donne[ic].

Each man's soul on his own shoulders.

ἡ αὐτὴ ἡμετέρα ἡμετέρα.

Bare (is) a shoulder without a brother.

Woe to him who is friendless.

Μαίηζ α βίονη α οτίη ζαν ουινε αίζε φέηη.

Woe to him who has no friend in a country.

17 πολλὰν ἐπερὶ τούτοις.

A man is healthy in his own country.

Caro é an iongnadó beán ar meisge áct  
ppavallac firi!



What wonder (to see) a woman drunk but  
a churlish rude man !

Ír fearrú focaí ía' éúit na bonn ía'  
ípaíán.

A word at court is better than a groat in  
the purse.

Ír maíng a bíonn go hóc 7 go boét 'n-a  
óiaró.

Woe to him who is bad, and wretched  
afterwards.

An ius a baíngéar go boét, iméigean  
go hóc.

What is hoarded poorly goes badly.

Amíngéan an donar a úine féin i gcóm-  
nuóe.

Misfortune always finds its own.

Ná óéin nóí 7 ná búp nóí.

Don't make custom and don't break custom.

Ríteann an óúéar tí íúilb an éat.

The law of heredity runs through the cat's  
eyes.

Šac donne[ac] maí a óúéar.

Everybody (is) as it is "kind" for him.

Ír fearrúe bean leano, ac ír mupoe ói  
beít.

A woman is the better of a child, but not of  
two.

Donneac O Súilleabáin  
[Ceannmaí].

Ír íaóa ó'n ítuaim an ítocaiúóe.

"Blowing one's own trumpet" is far from  
modesty.

Ní bíonn an íac ac maí a mbíonn an  
ímaó.

There is no prosperity where there is not  
chastisement.

p. C.

An té nac múmeann Dia ní múmeann úine.

He who is not taught of God, is not taught  
of man.

Ní fearrú an íomao léiginn ná beít fé n-a  
bun.

Too much learning is not better than too  
little.

Éuaró biaó go ótí tíuarí ar bíuaó loáa léin,  
Ó'ic an biaó an tíuarí 7 éáinig íé féin.

Íolair ius ar éat 7 éus go ótí a neao é ;  
ó'íás íé an cat ían nero leir na tí  
heunab óša. Ó'ic an cat íao, 7 ann-  
íam éáinig abaile ílín íolláin.

Úine šan maí šan óe.

A nondescript, neither good nor bad.

Bean Óoinaíš, capall íamíaró, 7 bó  
aonaiš.

A woman dressed in her best Sunday  
clothes, a horse in the summer season,  
and a cow fattened for a fair. (Three  
things not to be judged by appearance).

Úíeab an íóšaire 7 ní baóšal óuit an  
úine macánta.

Bribe the rogue ; you need not fear the  
honest man.

Óearmao an éléiríng ar a élog.

The clerk forgetting the bell. Said of any  
act of gross forgetfulness.

Luíng leir an uan 7 eiríng leir an eun.

Go to rest at the same time as the lamb,  
and rise at the same time as the bird.

e. O'Š.

#### THE NATIONAL TEACHERS AND THE IRISH LANGUAGE.—(Continued.)

The question of the preservation of the Irish language is not by any means new to the National teachers. It is now nearly a quarter of a century since at one of their Congresses held in Dublin they unanimously adopted a resolution pledging themselves to promote the study of their native tongue by every means in their power. At the congress held in 1874 the delegates furthermore unanimously adopted a memorial praying the Commissioners of National Education to afford facilities for the teaching of Irish in their schools. This memorial was drafted by Mr. John Fleming, a National teacher himself, and a brilliant Irish scholar, and it subsequently formed the nucleus of the memorial which was instrumental in getting Irish placed on the curriculum of the National schools. At successive Congresses the teachers renewed their promise to work for the old tongue, but though nearly seventeen years have passed away since facilities were afforded for teaching it, Irish is yet taught in only

fifty-six out of the hundreds of National schools which are scattered over the Irish-speaking districts.

The result is not at all satisfactory. Frequent appeals have of late years been made to the National teachers by associations and persons interested in the Irish language movement in Ireland and in America to rouse themselves from the state of apathy and indifference into which they seem to have fallen with regard to the preservation of their National language; but those appeals do not seem to have met with a very hearty response. Surely the teachers do not wish to perpetuate the stigma so long attached to the name of the National schools, that they are "the graves of the National language," nor are they, whose influence with the rising generation of Irish speakers could be turned to such splendid account, going to stand idly by at a time when we are told the Gaelic race in Ireland is making its last stand for its native language, and when it will require all our energies to save it.

I do not believe that the apathy of the teachers is entirely due to any want of patriotism or love of the language, but rather that they entertain exaggerated notions of the difficulties that lie in the way of obtaining certificates of competency to teach it, and that no practical proposals have hitherto been laid before them. Now the difficulties that lie in the way of obtaining the certificate are more imaginary than real. I can speak from experience, and I assert positively that there is not on the whole list of "extra" subjects laid down on the Board's programme one on which a certificate can be more easily obtained than Irish, by a candidate who has a fair colloquial knowledge of the language. Yet there are hundreds of teachers in the West of Ireland, fluent speakers of Irish, who, when choosing their "extras" for promotion to first class, take Latin or Greek, aye, even French or German, in preference to their own National language, because they think them easier and want to be looked on as classical scholars. I obtained the certificate of competency to teach Irish some time ago, and did not begin to study the text-books laid down on the programme till about four months previous to the examination—as a matter of fact I had never seen the inside of the Irish texts till that time—yet I succeeded in obtaining eighty-six per cent. of the marks allowed on the written portion of the examination, and, I believe, succeeded equally well at the oral test. This was accomplished without the aid of a teacher, and by devoting about three hours a week to the subject from the beginning of March till the July examinations. I doubt very much if a certificate in Latin or French could be secured by the same amount of work. I attribute my success almost entirely to the fact that I possessed a fair speaking knowledge of the language. In citing my own case I merely wish to give some hope to those who have hitherto refrained from competing for the certificate on account of the difficulty of the examination. A student who takes the work resolutely in hand will overcome every obstacle. But here I would just offer one suggestion, lest he should at a particular stage of his work become disheartened. Having mastered the *Third Irish Book* he should not immediately take up the *Pursuit of Diarmuid and Grainne*, but rather endeavour to bridge the ugly chasm which yawns between these two texts by carefully reading through some modern Irish book, such as Dr. Hyde's *Cóis na Teineadh*, or *Leabhar Sgeulaigheachta*. The pages of the GAELIC JOURNAL would be also invaluable for this purpose. He could thus prepare himself for the rather stilted style and the obsolete words in *Diarmuid and Grainne*, and make his work easier and more attractive.

It is a matter of surprise to many why so few teachers

have hitherto taken to the study of Irish. It is, in itself, a splendid mental exercise, and when some progress has been made becomes really fascinating. A generous and patriotic friend of the Irish language, writing some time ago from the city of Cork, said that no day passed of which he did not devote some time to the study of Irish, and that no day passed that did not unfold to him fresh beauties in the language. Then, again, those who engage in its study benefit by dissociating themselves for a while from the cold materialism which is such a prominent feature in this age. They are lifted into a land of enchantment and they find themselves in communion with the heroes and the warriors of ancient Ireland. They follow with the deepest interest the footsteps of Ossian in his journey to the "Land of the Young," and they are touched with pity at the fate which overtakes him in Glenasmole. They partake in the banquetings and "goalings" on the plains of Tara or Allen, and they join in the joyous swirl of excitement at the sports of Telltown or at the fair of Carman. They learn much by going back to the past and seeing for themselves how our ancestors lived and thought, and they benefit by the information so gained.

Let the National teachers, then, take up this splendid study. Let them secure the certificates and teach the language in their schools. Let them step into the ranks boldly, and take their stand with thousands of their countrymen in Ireland and in America who are endeavouring to preserve the language which is the voice of their souls and the pulse of their hearts. In asking the National teachers to do this, I would appeal entirely to their patriotism. They should consider it a National duty to preserve their ancestral tongue; regard for the past history of their country and for the memory of their ancestors should appeal to them strongly to assist in this movement. But there are other considerations which should appeal to them, too. Mr. M. J. Foley, King National School, Dungarvan, writing to the GAELIC JOURNAL in February, 1892, says that from the teaching of Irish alone the amount accruing to his schools in results and prizes during seven years amounted to £103 10s., or nearly £15 on an average each year. Mr. Foley furthermore says:—

"In the hands of an Irish-speaking teacher who wishes to make use of it, Irish is a powerful auxiliary to the elucidation and acquisition of the English tongue to Gaelic-speaking children. I have had many instances of this. Not a half-hour passes but I have to make use of the vernacular for this object. So far as I am concerned I have found it to be the means of keeping many stupid boys at school till they have reached a fair standard, who would otherwise get a dislike for learning and remain away from school altogether."

The opinion expressed by Mr. Foley that Irish is invaluable to a teacher in an Irish-speaking district in explaining English is fully borne out by the report recently furnished to the Commissioners of National Education by Mr. M. Sullivan, Head Inspector of National Schools, Galway. This gentleman, who is a practical educationist of long experience, says:—

"In Connaught Irish is still a good deal spoken, so that in many parts young people hear English in the schools only. As a consequence, words and phrases which in other parts of Ireland would not require explanation, require it here. For instance, a class of four or five boys reading Sixth Book, and able to do so with fair correctness, could not tell me what was meant by 'human beings.' It was not merely that they could not give words such as 'men,' 'women,' 'people,' conveying the same idea—the words conveyed no distinct idea to their minds, for when, after having failed to get a 'meaning,' I asked if they had

ever seen 'human beings,' they told me they had not! This state of things arises in a great measure from the fact that teachers in Irish-speaking districts generally explain a difficult English word by another English word which, to the pupils, is equally difficult, whereas, plainly, the proper course would be to explain English words by Irish words. By so doing improvement would be effected both in English and in Irish. Dealing, as I am, with the part of Ireland where Irish is most spoken. I have often thought that a great deal could be done for the pupils by regularly using Irish to explain English and English to explain Irish. I found this practice very successfully carried out in one place (Killeen, parish of Killanin). For example, the children in first class—all Irish-speaking children to whom English was a foreign language—had been trained after reading an English sentence to give its meaning in Irish. . . . It is plain that if this practice be continued through the remaining classes the pupils will acquire an intelligent knowledge of English, and will improve their knowledge of Irish."

From this we see that teachers in Irish-speaking districts in the ordinary course of their occupation in the National schools, are compelled by the exigencies of the case to use the Irish language in order to bring their pupils to the standard of proficiency required by the Board of Education. But since it is essential that they should use it at all, why not do so systematically? Why not procure certificates, and teach it as an "extra," and have some remuneration for their labour? Those who take the trouble of obtaining the certificates will in a year or two be amply compensated for the time devoted to study. Mr. J. Dalv, Vicarstown National School, Dingle, in a letter to the Secretary of the Gaelic League, Dublin, written about six weeks ago, says:—

"I presented twenty-eight pupils for examination in Irish in 1893, and was fortunate in obtaining twenty-three passes. Again, last year I presented twenty-four for examination in Irish, and obtained twenty-two passes. When a teacher can add £11 or £12 a year to his hard-earned results through Irish alone, I think he should congratulate himself in having obtained a certificate to teach it."

The teachers are, no doubt, hampered very much by the regulation which confines the teaching of Irish to the pupils of Fifth and Sixth classes. They have been for a long time agitating for a modification of this regulation, but without effect, probably because the number of schools affected is so small. When we have Irish taught in five hundred schools (and I do not see why it should not be taught in that number) instead of fifty or sixty, it will be far easier to get the teaching of Irish extended to the lower classes; for the fact of Irish being so generally taught will bring home to the education authorities, more forcibly than any number of resolutions on the question could, the necessity for establishing a bilingual system of education in districts such as those referred to in Mr. Sullivan's report, and for supplying proper text-books from which Irish and English could be learned each by the assistance of the other. A great deal depends, then, on the National teachers, on the promptness, the energy, and the spirit with which they take up this matter. Let me hope that they will be equal to the occasion.

The teachers can, however, do more than teaching the language in their schools. I have already said that Irish is the language of the peasantry and fisherfolk in the South and West. They speak it in most cases with great grace and elegance, but unfortunately they have grown to feel ashamed of it. They look on it as a miserable jargon which is in some way responsible for their poverty, and so they give up its use, and impress on

their children the idea that it is not respectable. Now this false idea must be rooted out promptly before it works further mischief; as a matter of fact, if the Irish language movement is to make any progress, its eradication must be taken in hands first. Those people who are ashamed of their language must be reasoned with; they must be convinced that the Irish language is something worth preserving. Educated persons must go amongst them and talk to them in Irish, and thus show them that the language which they are flinging from them is highly prized by outsiders, and very much sought after.

That the National teachers can render immense service in this way, I need only quote an extract from a letter written last month by Mr. J. O'Flynn, Lisnoran, Drumgriffin, Galway, to the Gaelic League, Dublin:—

"I try," he says, "by every means to make Irish popular among the people of this district, and let me say that Irish-speaking teachers living in Irish-speaking districts can do a good deal for their mother tongue. Indeed in a school such as mine it is a great advantage to the teacher to have a knowledge of the language, as he frequently finds it necessary to employ it in imparting information. I never neglect an opportunity of speaking it both to young and old people, and I know persons who, some time ago, were half ashamed of their own language that now boast of their knowledge of it."

On the day we can say that there are in Ireland a thousand teachers like the writer of this extract, on that day, also, we can safely say there need be no fear for the future of the Irish language.

I have spoken plainly to the teachers on this question, not because I happen to be a teacher myself, but because I have also the proud privilege to belong to the "Gaelic League," which has done more during the eighteen months of its existence to keep the language of our country alive than any other Association has done in ten years. I have, too, in this paper given expression to the love I bear the language which has entwined itself with every fibre of my being, the language whose accents were the first I heard, and in which I hope to breathe my last prayers to God and St. Patrick; and I have done so in the hope that I might communicate to some, at least, of my fellow-teachers part of that love, and rouse the enthusiasm for the old tongue which is lying latent in their breasts. And though I have appealed very strongly to the National teachers to assist in safeguarding the language of our country from further disintegration, it is not to be supposed that the power of doing good rests with them alone. The preservation of our language is not a question for any one section of the community. It is a question for the entire nation, and I have no doubt that the nation will respond. The spirit and the enthusiasm with which the Irish language question is taken up outside of Ireland—from San Francisco to Berlin—should remind the people of this country of the duty that devolves upon them now. If we allow one of the richest and most expressive languages in the world, perhaps, to die without a stern and stubborn struggle, it will be an everlasting disgrace to our nationality; and future ages of our countrymen shall curse our want of spirit and patriotism—

Oh! Irishmen, be Irish still! stand for the dear old tongue,  
Which, as ivy to a ruin, to your native land has clung!  
Oh! snatch this relic from the wreck! the only and the last,  
And cherish in your heart of hearts the language of the Past!

THOMAS HAYES.

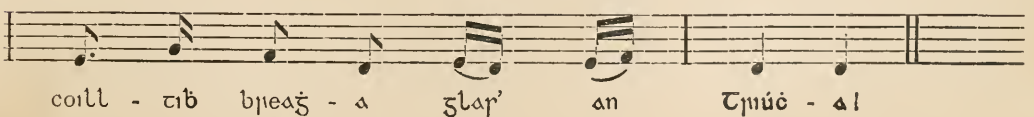
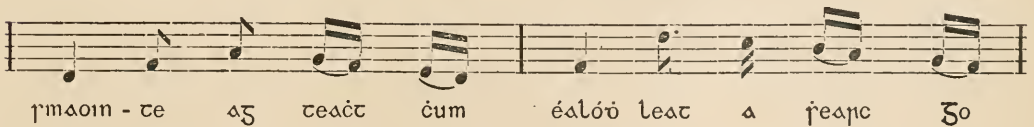
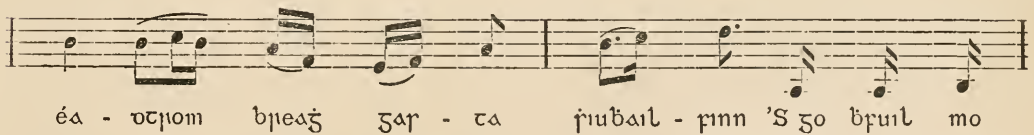
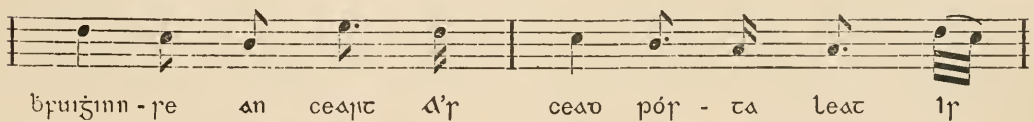
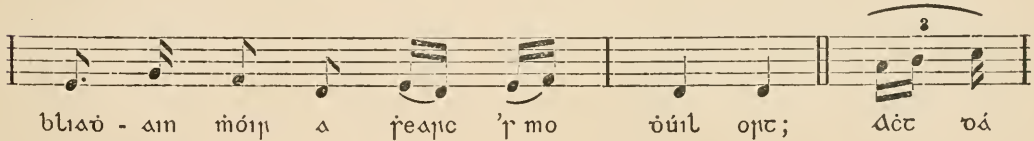
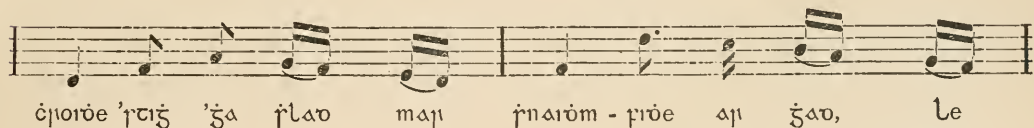
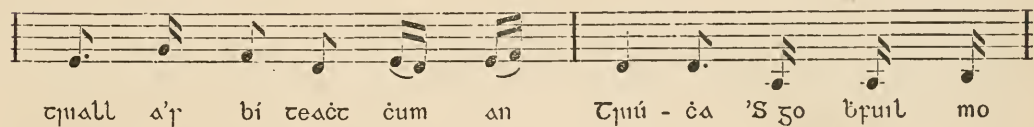
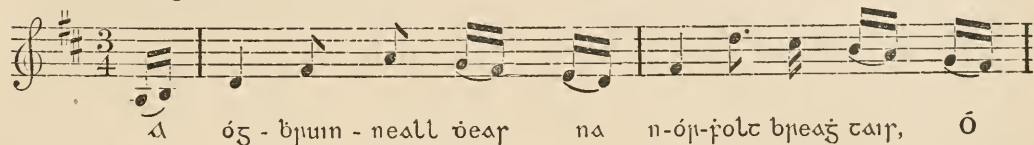


abrán oirgiallaic mar aon le n-a cuio nótaíoe.

[I' é seo an véanain atá i gcúige Ulao ar an abhán úo ar a nglaoútaí "Éamonn an énuic" 'ran Mumain. I' móir an éomaoín vo cuir an tollaín pánaíis Seoiréac oimra, vo éionn suir cuir ré na focail 7 nótaíoe an éoil i gcionn a éile. I gceann ve leabhair éasbairio buntiní 'reao fuit an fonn. I' ó mlaíre níc mlaíreao atá 'na coinnáíoe 'ran lubair fuair reair a-reíobéa an t-abhán ro. S.L.]

coillte glasa an triúca.

THE GREEN WOODS OF TRUAGH.



## COILLTE GLASA AN TRÍÚCA.

## I.

Δ ὁδ-βρυννιολλ ὅεαρ na n-όπι-φότε βρεαζ  
ταρ,

Ὁ\* γρuall α'ρ bi teaδt cum an Τριúca,  
'S go bfuil mo époróe 'r'ciζ 'za f'lao, map  
f'nao'ompróe ap ζao,

Le bliaóain mópi, a f'earic, α'ρ mo óúil  
op; ;  
áet óá bfuiginnre an ceapic, α'ρ ceao  
pórta leat,

Ir éao'om b'réaz ζapta f'ubailpinn,  
'S go bfuil mo f'muante az teaδt cum  
éaloó leat, a f'earic,

Go coilltib b'réaza ζlar' an Τριúca.

## II.

'Sé mo épeac α'ρ mo épiáo ζan mé ap uaiζ-  
neap real lá,

'S ζan neoé ap bit le paζáil 'n-a óúrζao,  
na f'p ap na mná beit 'n-a ζco'laó go  
f'áinn.

α'ρ mipe α'ρ mo ζpiáo a beit az púζiao.  
Δ aon b'vinnuoll bán ir'oeipe oo na mnáib,  
Δ piélt eolap a bfuil mo óúil op,

Ca épeoim go bpiát ó f'azapic no ó bpiá'ap,  
Go bfuil peacaó inr an páipic a óúbaile.

## III

Τά óá cié épuinne az mo na'apao b'iz  
mily,

1 ζcompár a b'pollaiz ζléizil,  
Δ com calce map an eala, α'ρ a méapi  
míne meala,

'S ir' mó-óeap a pemmm ap é'eoaió.  
Δ f'á'púinn na Cpumne, f'á'púiz tú an iomaó,  
'S ir' cpiá'óte mo éneamham f'ém ouit,

ζpiáo a é'abapic oo mnaoi naé b'páζbann  
mo époróe,

'S naé b'páζaim í go oeoió le b'péaznaó.

## IV.

Δ na'apao na peoo, ir' tú maóza na mban  
ós,

Ir tú ir' oeipe (ó'a) bfuil beo in é'punn,  
ζeall tú beit pióam az coilliró ζlar' na  
ζnoó,

Go ζcuip'iomuipic ap ζcomáipile in éim-  
f'eaδt ;

Cpero tur'a, a p'óip, naé bfuil peacaó inr  
an oóman,

Ir meapa 'ζup ir' mó le óéanaíh,  
'ná buaáail beaz óz a meallaó le oo  
p'óiz.

Δζup feallaó ap go oeoió 'n-a óéiró pin !

## NOTES.

I.—Chum sounded like in when applied to motion, but as cum when it refers to purpose, as an τ-ιολap az béiciró α'ρ é pórta cum (= cum) bíó. S'nao'ompróe : printed versions of éamonn an Chnuic have f'noim'éaoi, but the MS. ones usually read f'nao'ompróe as here. α'ρ mo óúil op, and my intention (design) on you, with you in my mind, τά óúil azam op = I have a design on you, I have you in my mind ; τά óúil azam ionnac = I have a desire for you, quite a different thing. Smuante is pronounced as elsewhere, f'maointe, but with Ulster sound of aoi.

II.—For na f'p ap na mná, the MS. has f'p ap mná, making line too short. bhán ; MS. reads thus, but it may be for 'máin. mo óúil op ; see above, note on V. I. Cha épeoim in sense = ní épeo'eoao. Last line, go bfuil peacaó, &c. In this line I always supposed that the lady, being akin to the suitor, they were too nearly related in cousinship to be married, and that he wanted her to dismiss from her mind the notion that this artificial barrier ought to be any real impediment to their union.

[This is correct. Cf. páipic, relation, kindred, O'R., which occurs in following line : τά páipic f'ozup azam f'ém leat, Δζup ζaol p'ó-móp az eazlar' óé leat.—Hardiman, vol. i, p. 152. S.L.]

III.—Go oeoió ; here and in IV. recited as le oo, but I have altered to go oeoió, the common expression in Oirghialla b'péaznaó = b'péazao—cf. Muns., co'nuiz = co'púiz.

IV.—na peoo is beaz óz in the MS., repeating óz as an assonance. naóza, Ulster form of poza. Go ζcuip'iomuipic = go ζcuip'mip. This verse occurs in Dr. Hyde's Ab'páin ζpáiró Chúige Chonnaét, p. 102, as the first verse of another song Calín beaz an ζleanna, but with this difference, that it is addressed to one of the male sex, maíζeoan replacing buaáail, &c.

f'ear p'olam f'upceála.

## THE MOVEMENT IN WATERFORD.

Our readers will be pleased to learn that steps are being taken to put the Irish language movement on an effective footing in Waterford city and county. The

\* Introduced to fill up metre.

county of Waterford is still largely Irish-speaking, and in some districts Irish is the universal language. Here, then, is a splendid field for the work of a band of earnest, resolute local men.

In Waterford city a successful Irish class was some years ago established in the Young Men's Society at the instance of Father P. Power, a cultured Irish scholar, now editor of the *Waterford Archaeological Journal*. For various reasons, as in many other centres, the good work has for some time been suspended, but there is every prospect that it will shortly be resumed, and will go on more successfully than ever. The Bishop of Waterford, the Most Rev. Dr. Sheehan, is distinctly favourable to the movement, and so are the heads of the principal educational establishments. Irish is taught in St. John's College, and in the Christian Brothers' Schools, where there are large Irish classes. It is also studied to some extent in the La Salle Training College for teachers. It is expected that some prominent citizens and a number of the educated youth of the city will take the movement in hand, as in Cork, and that a branch of the Gaelic League with regular classes and meetings will be established. The opportunities which the place affords for carrying out this National task are not excelled in any Irish town, and we trust in the patriotism and intelligence of the citizens not to leave those opportunities neglected. The central committee of the Gaelic League is at present in communication with local friends of the movement, through whose aid a beginning will, it is hoped, be very shortly made.

A meeting was held in Dungarvan on the 7th ult., at which, among others, the following were present:—Rev. M. P. Hickey, religious inspector for Waterford diocese (chairman); Messrs. P. Carmody, KilmacThomas; M. T. Foley, King, Thomas McCarthy, Town Clerk. Dungarvan; Daniel Fraher, Patrick Sweeny, James Daly, all of them representative local men, good Irish speakers, and noted supporters of the movement. A branch of the Gaelic League was formed, a number of members were enrolled, and subscriptions were handed in, the chairman subscribing one pound. The central committee was represented by Mr. J. MacNeill, hon. secretary. Further meetings will be held periodically during the summer, but it is not expected that the branch will be in full work until autumn, when classes and weekly meetings will be established, the session to be inaugurated by a public meeting. Dungarvan, with a population of over 5,000, is an Irish-speaking town, and, *le cónaíth* óé, will always remain so.

#### THE CLEAVER MEMORIAL FUND.

The object of this fund is to honour the memory of that sterling friend of the Irish language movement, the late Rev. Euseby D. Cleaver, by perpetuating his system of prizes for the teaching of Irish in the National Schools. The life of the Irish language almost lies in the hands of the National teachers. It is to be hoped, therefore, that this fund will be generously supported.

The following gentlemen will act as a committee for the administration of the fund:—Douglas Hyde, LL.D., President of the Gaelic League; Rev. E. O'Growney, M.R.I.A., Vice-President of the Gaelic League, Editor of the *GAELIC JOURNAL*; Thomas Hayes, Martin Kelly, James Casey.

For the present, subscriptions may be sent to Mr. John Hogan, Manager *GAELIC JOURNAL*, 8 Leeson Park-avenue, Dublin.

The following subscriptions have been received since last publication of list:—

Previously acknowledged per *GAELIC*

|   |           |
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| <i>JOURNAL</i> ... ..   | £10 5 0   |
| William O'Brien, M.P. ... ..  | 2 0 0     |
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The amount received up to date of latest post by the *Catholic Times*, of Philadelphia, which has kindly opened its columns to the Cleaver Fund, is dollars, 197.25.

#### NOTES AND QUERIES.

(81) *as ro paroir fuair me ó sean-mhaoi sa rab ann mairgead ní Cholmáin ó éatair Chorcaíge:*

*Luigim-pe le Dia, a' go luigro Dia liom;  
Dia im fáibál, Dia im gávoáil,  
Dia im ríúpaó, Dia im míneasó,  
An dá arbal veug im éoinleacé [= éoinveacé],  
as veunah óiona 7 cearmuinn óúinn  
a Thihearna.*

(82) Apropos of Mr. O'Faherty's test of articulation, I heard the following in Cork:—

*Cat breac 7 bproc doinn le cruic cam cam-eapballac  
as rué i noiaró dá éann veug so éatair breaca 7 so  
bprocar doinna le cruicair cama cam-eapballaca.*

*Tadó ó Donnóda.*

(83) *as ro imir ar an bfochal "leapugao" le fear  
treiteac oasg-labarta fuair báir tuairim dá bliadóin  
veug ó fom i gConnae na Gaillimhe. bhí pé as  
rpaóó peamainne lá eapraig ar garróda leir so bí  
caite gleannac ríor-uigéamál, 7 bí pé as cur  
áirve ói air. bhí comuipra luac-éainveacé as oú  
éart, arab gúacé leir gac uile fórt a ráó faoi só,  
7 oúbaire pé "á! tá tú 'gá milleacó, a pheasair; tá  
tú 'gá milleacó."*

*"Mairgead," doir peasair, "faoil mé péin go raib  
mé dá leapugao."*

*Doirteair, "tá pé as milleacó ruoa rúm," he is doing  
me harm; "tá pé as leapugao ruoa rúm" = tá pé as  
veunah leara oim nó óom, he is doing me a good  
turn.*

*mac n—*

*(Gailimh).*

(84) There are a few Spanish loan words in modern Irish. In Arann pampúta is used for the rude raw hide sandals worn by the islanders, and I am told the same word is used in Spain. The western *laig*, a spade, seems to be the Spanish *laja*, an instrument which in Spain serves the purposes of spade, shovel and fork. In this territory, the greater number of the houses are of large bricks made of a sun-baked clay called *adobe* (a-dó'-bae) clay, and in Connaught, thick yellow mud is called *óób*, and a mud-wall *balla óób*. The Munster *péal*, *sirpence*, is the same as the Spanish *real*, which is used here as an equivalent to the United States *bit*, or 12 cent. piece (6¼d.). Our



proper name *Cathleen*, Kathleen, is not Irish; it has often struck me that it has come from the Spanish *Catalina*, Catherine. In the dialect of Spanish spoken here, aspiration, as in Irish, is quite usual, although not recognised in books; thus, *agua*, water, is pronounced aa'-wá, and *tabaca*, tobacco, is tha-vaa'-ká.

E. O'S.

Tucson, Arizona, U.S.A.

(85) Seo mar éirí Seagán Ó Deağa imríde ar  
hinnaoi do mhuintir Chappéadís, ar éamall do mála.

mór ir muinte éirí, a mádar na gcáiméad!  
a bean beag íoraganta gút-luranta bládmair!  
i oiteáir le fúinnímh go gcuirir uair máire;  
nád heitig an teacáirne ar éamall do mála,  
mar ir fear boct vealb me a bfuil capall ar páo  
gam;  
bpuáad ná bpuéad ní bairpó voo' mála;  
cuirpó mé rop roir é 'ra' lára,  
asur beró pé ra' baile asat, an taca-ro amápaó.

NOTES.—íoraganta, tidy, smart; gút-luranta, of eloquent speech; bládmair, of good appearance, veán-paó pé bláé go fóill uair, it will maintain good appearances for a while for you; éamall, lean; páo, hire; fear páo, a labourer; lára, the "lace" of the car.

p. C. (Comeragh).

#### TORATH AN TEAMTÓRA.

*Irish Pronunciation: Theory and Practice*, by Rev. William Hayden, S.J., is a valuable contribution to the scientific study of Irish phonetics. The pronunciation represented is that of the neighbourhood of Galway town. A few generic differences distinguish the pronunciation of that district and the Aran Islands from the general pronunciation of West Connaught. These differences excepted, the field of observation chosen by Father Hayden is fairly typical of Connaught Irish, with its purity, simplicity, and consistency of vowel and consonant sounds. The standard of comparison most adopted in the little book is a correct English pronunciation, not perhaps the best standard for practical use by Irishmen. The price of the book is sixpence. It is well turned out by Browne and Nolan, Dublin.

Mr. David Comyn writes to say that he has changed his intention of re-editing *Laoiré Oghín i nOgh na nOg*, on learning that an edition is being prepared by Mr. O'Flannaile. Our readers will hear with regret that the task of re-editing this noted work will not devolve on its first editor. It has, however, been taken into very competent hands. Mr. O'Flannaile will supply an English metrical version.

This is the place and time to make a plea for new books. Why do Irish scholars continually keep editing literature that has already been printed? Hardly one of the early printed specimens of our literature but has been re-printed, when matter of equal value and even greater could have been rescued at no greater cost from perishable and perishing manuscripts.

The sixth volume of the Royal Irish Academy's Todd Lecture Series has just appeared. It contains the Irish *Nennius* from *Leabhar na h-Uidhre*, and homilies and legends from the *Leabhar Breac*, edited, with translation,

notes, and vocabulary, by Rev. Edmund Hogan, S.J. An index is also supplied by Father Hogan of the Old Irish neuter substantives, of which a list has been published by him in the fourth volume of the Todd Lecture Series. The treatment of the Christian legends in this book by the native writer shows, perhaps not unnaturally, strong marks of the influence of the national sagas. The narrative, however, runs more realistically than in the sagas, and the conversations are given with that dramatic directness so characteristic of Irish literature.

The *Leabhar Breac*, that venerable treasure of our language, is finding itself by degrees printed and edited, nearly 200 of its 280 pages being now published. The matter is mainly ecclesiastical and religious, not exactly, as it has been described, "biblical," as the Scripture narrative is treated with the greatest freedom, and is liberally supplemented. The result as literature is hardly behind the epic tales in intrinsic interest. The method of developing Scripture subjects may suggest some things about the growth of Irish epopee. But lexicography, not literature, appears to be the main object of these lectures. A word of praise cannot be withheld from the printers, Messrs. Ponsonby and Weldrick, of the University Press, Dublin, whose work exhibits an intelligence and finish unexcelled in scientific publications.

Mr. Patrick O'Brien's edition of *Bpuigean Eodairé bhig Oheing* having been adopted by the Intermediate Education Commissioners as a text-book for the preparatory grade, Mr. O'Brien has in preparation an English translation and glossary. Editors of Irish literature should have in view the requirements of public examinations, such as those of the Intermediate Board and of the Royal University, and this for two reasons. The adoption of a book as a text-book for examination secures a circulation for it, and obtains indirectly that aid from public sources to the publication of our National literature, which directly has always been denied us. On the other hand, the multiplication of suitable text-books for students will enable unsuitable ones to be removed from the programmes, and will thus help to raise and spread the study of Irish.

Our excellent contemporary, the *Gaodhal*, of Brooklyn, has entered on its eleventh volume, and justly congratulates itself on the progress made by the Irish language movement during the fourteen years of its publication, a progress to which the tenacious support of the *Gaodhal* has in no small degree contributed. *Go mbuó fáda buan mairpéar an "Gaodhal" ag "cló-beaúgáó na Gaedilge."*

In the announcement last month of Mr. Patrick O'Leary's forthcoming volume of Munster folk-lore, an omission was made. Mr. O'Leary's address, to which subscriptions (2s. 6d. per copy) should be sent to enable the work, now ready, to be published, is 1 Leeson Park-avenue, Dublin.

In a recent number of the *Illustrated London News*, the editor, an Englishman, advocates the preservation of Irish among the people, on the grounds of the intellectual advantages of bilingualism.

The *Irish Australian*, of Sydney, N.S.W., has strongly taken up the advocacy of the Irish language movement. Its columns will soon be opened to contributions in Irish

An objection has been raised in this particular case to the use of Roman type for printing Irish matter. We earnestly ask those who raise this objection to weigh well what is said on the point in our April number. Notwithstanding our own strong partiality for Irish type, we would ask our contemporaries to print their Irish matter in Roman type, rather than not at all.

The *Southern Cross*, of Invercargill, New Zealand, has lately been printing Irish. This shows the growing sentiment of greater Ireland. We ask our kinsmen abroad to find means of making their views on the Irish language question felt here in Ireland.

An article in Irish, with an English translation, from the pen of Dr. Douglas Hyde, will appear, it is stated, in the *New Ireland Review* for June. The subject is to be the religious poetry of Connacht. This, if we mistake not, will be the first occasion on which an article in the Irish language has been published in a leading review. Readers of the GAELIC JOURNAL will, no doubt, welcome the appearance of this unwonted literary treat, not only for its own sake, but as a happy omen of the future. Dr. Hyde deserves the honour and gratitude of all Irishmen for his perpetuation of our folk-literature, in which Ireland and the Irish language may glory without fear of any rival.

## imíteacta na gcuimhinn nḡae- dealaic.

### Connrao na ḡaeoile 7 n-ae Cliaic.

Do bí imirce dá veunah ag an ápoceaoib an mí re ḡab éoraimn. Sul a mberdeao ápur leo féin aca, b, éigean oóib reomra móir o'faḡail ar éuaparoal 'ran tigh a hoct veug 7 Spáio uí Chonail iocḡair, áit 1 raib ceitpe comhóla aca 7 ḡac comhóil oíob ní ba mhó 'ná a céile. Do bí Roibeair Mac ḡabráin 1 n-a uacḡarán ar an gceuo cóimhionól 7 b'é comár ua haóda uacḡarán na ceip gcoimhionól eile. Do éaireasair an aimreap trian le foḡluim, trian le comhóil, 7 trian le ḡnótarb móra 7 comhiple. Do bí tri oíoppóireacta ann, dá oíoppóireact oíob 1 ocaob gur ceapḡ oo luic foḡlamta ḡaeoile 7 oo muinntir Chonnrao na ḡaeoile go ro-áirite a laete raiope oo éaireah inr na háitib mar a bfuil an ḡhaeoealg dá labairt ag na vaomib, 7 ní amám go noliḡpóir beit ag foḡluim 7 ag cleactao ḡaeoile ar an gcuima rain ar maite oíob féin, áit pór go mberdeao ve ḡnó oipha buan-ḡráo oo'n ḡhaeoeilg oo fpeunhuḡao 7 gpoiróib na noaime. Do ḡeabair oibneap 7 pláinte oíob féin 'ran am gceuoḡa, óir táio na crioḡa 1 n-a maireamh an ḡhaeoealg ar na háitib ir aoiḡne ḡe 7 ir polláine dá bfuil 1 neirimn nó 1 n-aon táir eile.

Ir é áit 1 mberó na comhóla ag an ápo-épaob ó ro amac, 'ran tigh a react caoḡao 1 Spáio mhuipe (57 Dame-street), áit 1 bfuil dá reomra breáḡda aca 1 gceapḡ-lár na caḡraic. Anoir ó táio rocuiríte tap éir epuoblóro na himirce, ir oóda go raḡaro a ḡnóta cum cinn go raḡamail.

### Connrao na ḡaeoile 7 ḡCopaig.

Bhí oet ḡcuimnighe o'a mbailuḡao agaimn 1 ḡCopaig roir an reactmáó lá veug ve'n aibreán 7 an reactmáó lá veug ve mí na bealtaine. 1 ḡeac oíóce luain oo bí ar ḡcuimnigheoib 1 bpoḡair a éirle paio éupam a n-oioe. 1 ḡeac oíóce doime oo bí ḡḡoipreaoct agaimn, áit ir o-oíóce an naomáó lae veug ve'n aibreán amám. Do éaire- eamap tpeihpe ag cinneao ar ḡhaeoeilg ioméubao cum pocal áirite beupla, oo bí pá élóó agaimn ar oúilleoḡaib oo bí ar n-a éup éuḡaimn ó luic na haro-epaorbe. Bhí ḡeal dá léiḡeao ag veime agaimn ruair pé ó Chappaigheao rapab aimn muirir mac Conraoi. "Toirp 7 Taip" ir aimn oo'n ḡeul. Chipear pá élóó é, b'féoir, uair éigin. Bhí abráin dá ḡabáil ag vaomib agaimn, 7 ní raḡamar ḡan éeol. Fuapamar cabair ó n-áir ḡcuimnigheoib féin cum ḡac neit oo ḡlacamar 1 láim oo éup cum cinn. Do cinneamar ar raiope oo beit agaimn ar reao an triamrao, áit amám go mberó ḡḡoipreaoct agaimn ḡac reactmáim ḡan aon ḡol-mháó ar bun.

Do veapmáao aimn na mná uairle aoiḡne, aine pacterpion, ban-ollam ceoil, ran ḡcuimtar oéireanaic. Bhí aimn eile ar uiraprao ar leir, eadón, veime ve muinntir uallaicám, oo bí 1 n-a labapóir ag an bpeir nḡaeoealaig. Do labair an ban-ollam ag an bpeir, 7 dubairt go raib ri cinnte naic raib aon bpiḡ 1 otairige an éeol ḡhaeoealaig ḡan an teanḡa ḡhaeoealaic oo beit dá cleactao leir, 7 oo éim ḡac aon-neac amac ag coimheamtuḡao an neit a dubairt ri. Dubairt ri leir go raib ri ag foḡluim ḡaeoile, 7 go raib a púil aici go breupao ar labairt ar ḡaeoile linn uair éigin. Dubpamar go mberdeao páirte agaimn roimpir pá'n uair rin, 7 ní 'l aon amhar ann naic mberó.

### GAELIC NOTES.

Dr. Douglas Hyde delivered a masterly address on Irish folk-lore and folk-lore in general to the National Literary Society on the 21st of May. We hope to see the lecture published at an early date, when there will be more to be said about it. For the present, only one remark of the lecturer's, and that an *obiter dictum*, will be noticed. Dr. Hyde expressed his admiration at the way in which Munster has left the other provinces behind in the cultivation of Irish literature during the past year or so. This is a fact not so much for Munster to pride in, as for Connaught and Ulster to take seriously to heart. Young men, in whose hands the Irish language is an instrument of literary power and beauty, are springing up one by one in the Southern province. The Gaelic Journal, the Cork weekly papers, the proceedings of the Cork Gaelic League bear witness to this fact. What are the young men doing in Connacht and in Tír Chonaill?

Any person who would explain the undoubted primacy now held by Munster in contemporary Irish literature by the fact that Munster possesses one or two dozen inflexions, now little used or not at all in Conn's Half, would attach to these grammatical items an importance which to an impartial observer must seem extravagant. The grammatical elements of a language are but its lifeless body.

A bald head, a vacancy for several teeth, are certainly disadvantageous, but many good men get along with them. The life of a language is idiom. It is idiom that animates the dry bones of grammar and warms the current of language. From some cause or other, probably from the better preservation of the art of reading, the Munster man, as a rule, appreciates Irish idiom and respects it. His neighbours very often do neither; they respect only "the rules of grammar," whatever they may be. Their idiom is often mere English. We refer to written Irish. There are thousands of old people in Connacht and Ulster who speak as fine Irish as has ever been printed.

Every language must adopt some foreign words. Verbal purism has perhaps been overdone by some Irish scholars. Idiomatic purity has been largely neglected. A foreign idiom is always a solecism and a blot. To attain to Irish idiomatic purity, it is necessary to cultivate an Irish mode of thought. As Father O'Leary justly says in last month's *GAELIC JOURNAL*, "it is never safe to translate from English into Irish, following the English mode of thought." At least two of the rising generation of Irish scholars in Connacht have a good grip of pure Irish idiom, Mr. Owen Naughton and Mr. John O'Flaherty, both of Galway. We hope that their example will stimulate others of their province into friendly rivalry with Munster scholars in preserving pure and vigorous the beautiful idiom of our ancestors.

The Rhode Island Irish Language Revival Society held a most successful celebration in Providence, R.I., on April 28th. The proceedings included a lecture by Mr. Eugene Davis, and a large programme of Irish music, including two choruses in Irish by the Irish Language Choral Society. We recommend this item of news to the attention of the Feis Committee.

With the programme of the concert, the Society appropriately issued a review of its year's work, and it can justly boast of a year's work never yet equalled by any Irish Language Society. A membership starting with sixty and mounting steadily to two hundred; bi-weekly classes throughout the year; a prosperous treasury; the study of Irish history and nomenclature; the cultivation of Irish music and song: the exposition in the American Press of the aims and methods of the Irish language movement; the acquisition of over 600 volumes of books in and on the Irish language; the forwarding of nearly 100 subscriptions to the *Gaelic Journal*; the formation of an Irish Language Choral Union; the inauguration of the Cleaver Memorial Fund with a donation of 50 dollars; these are the hard facts that justify the honourable pride of the Rhode Island Society.

One paragraph we will quote, with a hearty and respectful endorsement: "We feel bound to single out one from among many names of tireless unselfish workers within our society as deserving of a special mention here. All our members are as one in according to our genial and patriotic professor and treasurer, Mr. M. J. Henahan, the largest share in the efforts that have made our young society so pleasantly prosperous, and we know whereof we speak when we say that this most devoted associate has been the very life and soul of our R. I. Society, and has besides contributed largely to further the movement through nearly all the New England States. The generous persistent efforts of this ardent lover of our language, combined with his sacrifice of time and money in the

cause, entitle Mr. Henahan to the lasting love and gratitude of all true Irishmen for all time. A dozen such men would in a few years easily revive the language and literature of our nation."

Fuapamam an Uctir ro éirí ó mac léiginn atá le tamall gearr ag foghlaim Gaeilge.

A faoi éil,—tá ácar mór oim ag rghobad go bfuil an Ghaeilge faoi meaf mór anoir i gColáirce naonh Seagáin i rochtáirge.

Bimio ag léigead Gaeilge ar fead uaire de'n éilg hac Uoinnac, 7 labpamaoro go minic i ag riubal na mbótar nó i n-ár faor-am hac lá ar tá fíor 7 spád ag mórán daoine annro ar an teanga árra, 7 tá ri faoi onóir 7 faoi meaf agaimn inr an gColáirce.

Sheibmío "iurleabhar na Gaeilge" hac mí, 7 tá an tampa leabhar Gaeilge 7 an tneap leabhar Gaeilge ag á léigead agaimn. i' tpuagá linn go veiminn gan roclóir maic agaimn, áit tá pé ar tí beic ag teacé, buróeacáir le Dia.

i' gurbe te liom-ra 7 le hac aon-neac annro go mberó an Ghaeilig binn faoi buair go b'at neiminn 7 go mbéannuigíó Dia na rir atá ag obair ag á cur faoi meaf arir mar bíod ri fao'ó.

m. o. o.

At the instance of the Very Rev. Dean White, P.P., V.G., an Irish class is about to be formed in connexion with the new Literary Institute, Nenagh. We know those who remember Nenagh an Irish-speaking town. It is so no longer, but there is a satisfaction in learning that something is being done to redeem the past. Dean White is a veteran lover of the national tongue, and those inspired by him may be trusted to do effective work for it.

#### THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

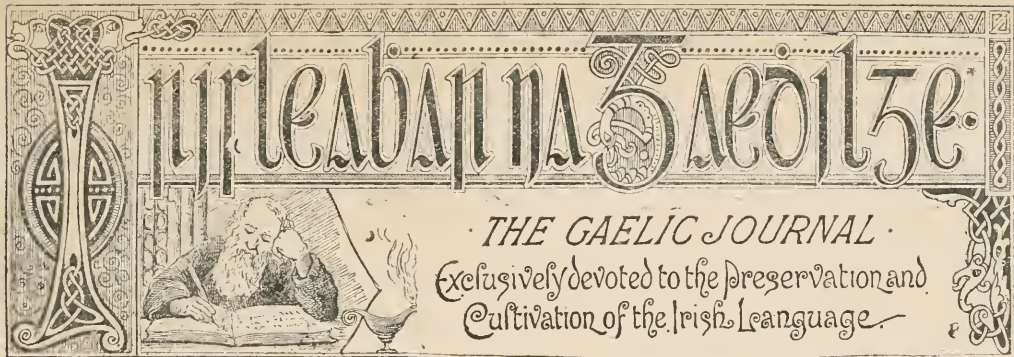
The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.





*THE GAELIC JOURNAL.*  
*Exclusively devoted to the Preservation and*  
*Cultivation of the Irish Language.*

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DUBLIN, JULY 1ST, 1895.

[PRICE 6D., POST FREE.]

**EASY LESSONS IN IRISH.**

(The First and Second Parts are now issued in Look form : see advertisements.)

**NOTE.**

Two difficulties confront a learner of Irish. One is the pronunciation. We have already treated of almost everything which concerns the difficulties of pronunciation, and in our future studies when we meet a word whose pronunciation is, even to the slightest extent, peculiar, we can refer back to the particular section in which such words are treated.

The second difficulty is the verb "to be." The old Gaelic language had resources which enabled it to bring out clearly the finest shades of meaning, and perhaps the chief of these resources is the verb "to be." By means of this verb we shall learn to express in crisp, racy form a great many common ideas which in English and other modern languages are expressed more rudely.

In this third series of lessons we shall not have need to introduce many new words. We have already given about 700 of the commonest words in our language, and these will be almost enough for our present purposes. For convenience of reference we shall continue the numbering of the sections from the last series of lessons.

**EXERCISE XCIV.—(Continued).**

§ 542. Ní fáca mé t'ádaí (thah'-ér=vo ádaí) ar an aonac moiu. Ní maib ré amuis moiu, atá ré 'n-a luíde, atá tinnear mói ar. Tinnear? mo leun, atá b'íon oim ánoir. Atá b'íead ar ánoir, áct móe bí ré tinn, tinn. Cía an luac tús tú ar an talamh ro? Ní fáca mé an fear uó ar an aonac. Cía an fear? Cía méuo tús ríao ar an áit ro. Tús ríao ceuo punt (£100), ašur atá cior mói, t'iom, oim. Rinne eúomonn ašur Seašan maríao máit, ceannuis ríao an áit rin ar píce punt.

§ 543. I made a good bargain with Cormac to-day. I bought that boat for a

pound, and I bought that large ship. I gave £20 for it (uim). Brigid bought a spinning wheel, wool and flax at the fair yesterday; she gave enough for them (oim). I know that man well, he never had (any) sense. Do you know Niall O'Flynn? He bought a sack of oats (rac coice) at the fair. Niall bought a boat yesterday; he paid £20 for it; it is now on the Lee at Cork. The young lad bought a pipe and tobacco; he has them in his pocket.

§ 544. SOME COMMON PHRASES.

b'íead ar le Dia! bwée'-ăCH-ăs le dee'-ă, thanks (be) with God.

glóirí vo Dia! (glor dhŭ yee'-ă) glory (be) to God.

in ainm De (in an'-ēm dae) in (the) name of God.

**EXERCISE XCV.**

**TO NEED, WANT.**

§ 545. "I want a book," is often translated atá leabair uaim, there is a book from me. So, cao 'tá uait? what do you want? Distinguish cao 'tá uait from cao 'tá oit, already given.

§ 546.

|                    |          |
|--------------------|----------|
| uaim (oo'-ēm)      | from me. |
| uait (oo'-ét)      | " thee   |
| *uair (oo'-ei)     | " him    |
| uaithe (oo'-ah-yě) | " her    |
| uaim (oo'-ēu)      | " us     |
| uair (oo'-ev)      | " you    |
| uáa (oo'-ă-hă)     | " them   |

\*uair in Munster is uair (oo'-eg).

In Connaught shortened to

|         |        |
|---------|--------|
| wem     | wem    |
| wef     | wew    |
| wei     | wō'-hă |
| wei'-hě |        |

§ 547. An bfuil aigeas uait? ní'l; atá aigeas ašam, óiol mé bó aš an aonad inóe, ašur fuair mé pice punt uilhu. Cao 'tá uait? Atá capall uaim. Atá rinn aš obair inoim ašur ní'l capall ašamn. An bfuair tú an feoil máie úo aš an marisao? Fuair mé; éannuiz mé an t-aian ašur an feoil jo inóe. An b'aca tú an baile mói atá aš an Muair? Connaic mé; Baile an áda—rim an t-annm atá aš.

§ 548. I want that horse you have; what is the price for him? The blacksmith bought a little black mare at the fair, and he went home that night. He wanted a saddle, and he bought a new saddle in the shop. He bought a bridle for a pound, and he went out with the mare. He did not come back yet. Is your son well? He is well, thanks be to God. What did he give for the barley? He bought a sack of barley at the market, and he bought a bag of oats when he was coming home.

§ 549. Phrases—Slán leat! good-bye. Answer: Šo scéir tú r'lán (gū dac'-ee thoo sLaun), may you go (home) safe. This is one form. The more usual form has a religious element: beannaict leat, a blessing with thee. Answer: Šo roip'ibizir (ser'-vee) Dia úuit, may God prosper (all your care) for you. There are also other forms of answer. When speaking to more than one person say lib for leat, and óib (yeev) for úuit.

#### EXERCISE XCVI.

§ 550. The present tense of the verb "to be" in English is:—

| Singular.                 | Plural.              |
|---------------------------|----------------------|
| 1. I am,                  | 1. We are,           |
| 2. Thou art,              | 2. You are.          |
| 3. (He, she, it, etc.) is | 3. (They, etc.) are. |

For he, she, it, we can substitute any noun; as, John is, the horse is, the earth is. For (they) we can substitute any noun in the plural, as, the horses are, John and James are, etc.

§ 551. We have already seen that the ordinary form in Irish is atá mé, etc., or as people generally say, 'tá (thau) mé; thus,

|              |          |
|--------------|----------|
| 'tá mé       | 'tá rinn |
| 'tá tú       | 'tá rib  |
| 'tá (ré, ri) | 'tá riao |

It is just as easy for us to use the correct form atá mé, etc.; hence we have used it throughout.

§ 552. We can now go a step farther. Although we now say atá mé, I am, this was not always the case. The older and better form is atám. And so with the other parts.

atám (ă-thau'-im), I am  
atáim (ă-thau'-ir), thou art  
atá (ré or ri) (he, she, it), is  
atámuro (ă-thau'-mwid), we are  
atátaoi (ă-thau'-hee), you are  
atáio (ă-thau'-id), they are.

The student should commit this to memory.

§ 553. We may notice that (1) the form atátaoi, you are, is now confined to the South, atá rib being always used elsewhere; (2) in West Munster the form ataoi, 'taoi (thee) is used for atáim in many phrases; as ronn ataoi (sūNă-thee'), here you are! ca'nnar 'taoi? (koN'-ăs thee), what way are you? (3) The other forms are in use, especially in answers to questions. The use of atám, atámuro, &c., for atá mé, atá rinn, is one of the best tests of a good speaker of Irish. (4) In Munster, atámuro (usually spelled atámuro), ă-thau-mweeă, is used for atámuro, the last syllable being lengthened.

An bfuil tú arciš? atám. Are you within? I am (yes).

An bfuil rib go maie? atámuro. Are you well? We are.

§ 554. In the same way, instead of ní fuil mé, an bfuil rinn? it is better to say ní fuilim, an bfuilimro? Thus—

|                   |                      |
|-------------------|----------------------|
| fuilim (fwil'-im) | fuilimro (fwil'-mid) |
| fuilir (fwil'-ir) | fuilri (fwil'-ree)   |
| fuil              | fuilro (fwil'-id)    |

Fuilri is only spoken in the South. As fuil is generally found after a word that aspirates or eclipses it, the forms of this verb most in use are—

§ 555. With ní fuilim, etc., contracted to nilim, etc.

nílim (neel'-im), I am not  
nílir (neel'-ir), thou art not  
níl, ré, ri (he, she, it), is not  
nílmuro (neel'-mid), we are not  
níl rib (or nílri) you are not  
nílro (neel'-id), they are not.

In Munster ní'lmíó (*neel'-meed'*) for ní'lmíó.

§ 556. So instead of an bfuil mé, etc., we should say an bfuilim. Thus—

- |                          |                      |
|--------------------------|----------------------|
| 1. bfuilim (Wil'-im)     | bfuilmíó (Wil'-mid') |
| 2. bfuilín (Wil'-ín)     | bfuileí, bfuilín     |
| 3. bfuil pé or rí (Wil') | bfuileó (Wil'-id').  |

§ 557. Cionnup 'táim? Ca'nnap 'taoi? An bfuilín go maí anoir? Atáim go maí, míle buíodáir lé 'Dia. Cá bfuil Diaimuro ašur Coimac? Ní'lio arciš, atáio amuig anoir. Ní'lmíó ríodóir, atámuro bóct, ní'li aipgeao ašainn, atá ocliar ašur tairt ašur bñón oiainn. An bfuil lúéšáir oir anoir? Atá lúéšáir mór oim, bí cumá oim mór. Bí Maolmhuie arciš. Cao atá uair? Atá an t-aipgeao uair, ašur atá ocliar mór aip. An bfuileí tinn? Ní'lmíó tinn; ní'li tinnear aip bí oiainn, aet atá fcairš oiainn. Atá an bean bóct; an bfuil imnóe uipin?

§ 558. They are not rich, they owe £20 to Dermot O'Daly. Dermot is rich, he gave me this money, he is generous. His wife is not generous. She has not a penny in her pocket. Is she within now? She is not, she went up to Dublin yesterday, but she is coming home to-day. Edmond and Art are coming down the road. God save ye! How are you? We are well, thank you. Did you see my brother at the fair? We did not see (him). Are they at the fair to-day? They are not, they bought a horse yesterday, and they do not want another horse. Dermot, buy that lamb, it is cheap. Miles bought the land, and Mary, his wife, is pleased.

#### EXERCISE XCVII.

§ 559. A CURIOUS IDIOM OF THE VERB atá.

We have, in previous lessons, given many examples of sentences containing the verb "to be." In some of these, as for example, atá an goirt móir, the field is large, we find in the English sentence an ADJECTIVE after the verb "to be." In others, as atá an fcair aip an aonac, the man is at the fair, we find, after the verb

"to be," not an adjective but a PREPOSITIONAL phrase, "at the fair." We have not yet met any sentence which contained after the verb "to be" a NOUN or PRO-NOUN. "He is a man," "That is the King," "It is he," would be examples, and we have now to see how such sentences are translated.

§ 560. We first take sentences in which after the verb "to be" we find a noun with the indefinite article. The noun may also have one or more adjectives attached, as, John is a young man yet. Patrick is now a priest. I am a rich man.

§ 561. IMPORTANT.—In sentences like this, the meaning may often be that a change of some sort has taken place, is taking place, or will take place. Thus, if you say, "John is a young man," you may mean that John will become old. So, "He is a doctor" may mean that he has become so now, after much study, &c. In these sentences where "is" means "is now" IN a certain state," we translate as follows—

For "I am a king now," we say, atáim in mo ríš anoir, *lit.*, I am in my king now, *i.e.*, I am at present in a state of kingship. For "Be a man," we say bí in 'oo fcair (or contracted to bí in 'o' fcair (bee idh ar), be in thy man, be in the state of manliness. So atá Brian in a buacail óg, láirín, Brian is a (*lit.*, in his) young, strong lad. Atá Nóra in a cailín óg fóir, Nora is still a (*lit.*, in her) young girl.

The adjective in such phrases is usually aspirated after a singular noun.

§ 562. Notice that, as already mentioned, mo, my; oo, thy; and a, his, cause aspiration of the following noun. A, her, does not aspirate.

Note also that in mo, in oo, in a, are usually shortened thus—

|                          |                        |
|--------------------------|------------------------|
| in mo, shortened to 'mo; | Munster, im'           |
| *in oo                   | „ 'oo „ 'o', 'o', 'at' |
| in a                     | „ 'na                  |

\* As in bí 'oo éirt (bee dhü hüsth), be in thy silence; be silent.

Also éirt oo beul (eishth dhü vac'-äl), silence thy mouth.



§ 563. Ní'lim m' fear fíaróbhí róp, ní' l an t-ai'geao a'gam; a'et a'táir it' (or in o') fear láróir, a'tá an t-í'áinte a'gat, a'gair ní' l bhíon ná m'róe o'it. Ní' l nóia a'orta— a'tá p'í 'na caílín ó's, láróir. A'tá an capall ó's a'g fár ruar, a'tá p'í 'na capall b'iea'g, láróir a'noir. A'táir ro' caílín m'ait a'noir, a bh'igro, a'tá ciall a'gat.

§ 564.

Bí a'it 'na fí'ait uapal (oo'-ās-āl). Art was a noble prince.

Ní' m'ait p'áorais 'na f'agair an uair p'm.

Dún na n'gall (dhoon Nā NGOL [LIKE nung oL], Donegal, literally the fort of the Foreigners.

Dermot was a young man when he went to Scotland, but he was an old man (fear a'orta or fear-fear) when he died. Did you see the new house below at the river? It is a fine warm house. John bought that lamb at the fair yesterday; he gave a good price for it. Miles is a hard (cruaró) man. I owe him £20, and he does not want the money now. Hugh Roe O'Donnell was a prince when he came home to Donegal. Give me £20; I am a poor man, and I have a heavy rent to pay; "there is a great hurry on me with the (leir an) money." Are you angry? No, I am pleased. Make haste home. There is no sense in her head. The old woman went out (on) the door, and she gave a drink to the child (leanb). Conn O'Toole was not a king then; he was only a prince. Ní' m'ait p'í a'et 'na fí'ait.

(Look back to see the effects of aspiration in the sound of consonants.)

#### EXERCISE XCVIII.

§ 565.

Béir (bae'-ee, contracted to bei; Munster, beg), will be.

Ní' béir (nee vae'-ee), will not be.

An mbéir p'í? (ān mae'-ee), will he be?

1 mbáia' (ā maur'-āCH), to-morrow.

Óia o'ib! a' Óiamuro a'gair a' Taró's, cionnur a'tá'aoi m'oiu? A'támuro go m'ait, go m'ait m'ait a'gat, a' p'áorais. A'tá a'm'p'ir b'iea'g a'gair a'noir, bur'eac'ar le Óia. A'tá p'í 'na lá b'iea'g a'noir, bí p'í t'iom go leor a'p' maron. An mbéir p'í fí'uc? Ní' l

fí'or a'gam p'ím go veimín, ní' béir p'í fí'uc m'oiu, a'et béir p'í fí'uc o'iainn 1 mbáia'. An mbéir t'ú a'g o'ul go f'ailín 1 mbáia'? Ní' béir, bí mé 1 n'gailín m'róe a'gair ceannu'g mé láir bea'g a'p' fí'ce punt, ní' f'aca mé láir m'ait eile a'p' an a'ona'. An m'ait p'í 'na a'ona' m'ait? A'támuro bo'et a'noir, a'et béir a'p'geao go leor a'gair róp. A'tá c'ruó (shoe) nu'ao a'p' an láir. An mbéir E'romonn 'na fear m'oiu?

§ 566. I will be with you at Donegal to-morrow. I was in Armagh yesterday; it (p'í) is a beautiful place now. Niall has no sense yet; he is only a child, but he will be a good man yet. Domhnall made a new boat, it is a fine strong boat; he will be going out on the lake to-morrow. Will you be coming? Silence! I will not go on the lake with you. I am in a great hurry now. I am going home with this letter. Good-bye.

#### EXERCISE XCIX.

§ 567. We are not children = ní' l m'oiu in a'p' b'áir'ois (baush'iv), *lit.* in our children. You are not good men, ní' l r'ib in b'p'ir b'iea'ia' (var'-āv) m'ait'e, in your good men. They are not good boys, ní' l m'oiu in a' mbua'-caílín (moo'-āCH-ā'-iv) m'ait'e.

§ 568. A'p', our; b'p', your; a', their, cause eclipsis, as already stated. Contractions:— in a'p' to 'na, in b'p' to 'nb'p' (Noor), in a' to 'na.

§ 569. Note the form of the plural nouns used AFTER PREPOSITIONS. The ending is -a'ib or -ib (both pronounced iv). When the last vowel of the noun is broad (a, o, or u) the ending -a'ib is used, as bá'ao, bá'aoa'ib; feara'ib, capalla'ib, longa'ib.

When the last vowel of the noun is slender (e, i) the ending used is -ib, as, caílínib, páir'ois, o'aoimib, bua'caílínib, áitib.

#### sear'na.

(a'p' leanamant.)

Síle. Ní' feara'p' cao ro' o'ín p'í leir na cúig l'icim'ois?

Sob. Ní' feara'p', a' Síle. A'et 'p'í mo

Peḡ. Pé cuma i n-a bfuairi pé é, níor  
 òein don lúciníòe rlinne òe, nó má òein,

níorí fánadair i bpócairíbh Seathna. Bíodair fán folamh go leor aige 'nuair bí ré ag faigáil an leatairí ó Thiamuio Liac. Fuair ré an leatairí 7 an éirí 7 an ríná, 7 éis ré agair ó an mbaile, 7 geallaim éuit go maib an móiróáil bainte óe go glan.

'Nuair éainis ré abairle, 7 é go tuiliread tñáite trom-éirídeac, 7 'nuair éonnaic ré am éatadair 7 an mhealbós 7 an cianann aball, 7 éunniis ré ar na trí guréannab bpeagóa do loitead, éainis reiribéin 7 canncar 7 buairírean aigirí air, i oiríeo náir féao ré greim mine ná aball do bldairead. Éait ré é féin ra' éatadair, marí bí an tuilire air, 7 ba geadair gurí éuit a éoilead air.

Éis<sup>10</sup> an fearí boct an oiríeo ar an áit rin. 'Nuair o'iríeail ré a fúile, bí an lá oiríead ag éiríe. Bí an fuaet o'iríe'oul náe móirí tré n-a éiríe. Bí ré tamall beag 'n-a éiríead, rú air éunniis ré ar an rparián, 7 ar an bfeairí noub 7 ar iomláine éatára an lae ioníne.

Ní túirge éoiríis ré é féin 'ná móitíis ré an t-uilac i bpóca na beirte. Éuirí ré a lámh iríead. Cao beiríead ann acé an rparián! "Maire an bpeacairí don éiríeoiríe maib a leiríeoiríe rin o'obairí?" ar reiríean, 7 éairíeais ré amac é. Éuirí ré lámh i bpóca a bhiríte. Bí an dá éuro punt ann go lom rlan!

"Sead!" ar reiríean, "muna bfuil buairíe ag an méro rin gñóta ar a bpeacara maib de neiríe-ionganatáca! Ní féaoírad beirí agam gan 'fíoríe'oom!"

"Cuairíead? níorí' éuairíead go ríe é! Don níe acé mo mheiríanna do éuirí amac tré éunniiríe na bpócaríe! Cuairíead? Ir mé éuairíeais íao, má cuairíeaisíead pócaríe maib! Folamh?—bíodair éomí folamh—éomí folamh 7 bíodair maib—7 níorí beag oiríe rin. Ní féaoíradí beirí níorí folamh. Má'íead, cá raib an t-airíeas an fáro bíorí ag cuairíead? Cáirí mñíis ré? Cáirí fan ré an agá<sup>11</sup> bí ré mñíisíe? Cia éis éarí n-airí

é? Cao é an bhiríe acá leiríe an obairí? Sin í an éiríe. Sin í an adab.<sup>12</sup> Cao é an tairíe éomí-ra, rparián tñom teann do beirí agam im' póca 7 dá éuro punt airíe, 7 anníam mé éul ar an donac, 7 neairíe do beirí do gac rpreallairíe<sup>13</sup> ríurí mēairíacán mé éairíead oiríe comairí na gcomairíean, 7 'gíeairíe beag buiríe' do éabairíe oiríe, 7 'taoiríe maib' 7 'meanuiríe maib' 7 'bíríe-bíe' do éaríe líom,<sup>14</sup> 7 é ríeairíe oiríe comairí an donac ná maib ríngíne im' póca? Má'í ar a mairíead mairíeann gac donne', ní hé mairíead na leantíe iríe gñat leo do éeanníe. Agurí má'í ré rin mairíead gurí cuiríead bhiríe na mionn oiríe-ra marí gēall airí, iríe maib le ríe é.<sup>15</sup> 'Beiríe ré éomí teann an lá éiríeannac 7 tá ré anoirí'—anoiríe, ní hionganac do ríe!"

(leantairíe de reo).

#### TRANSLATION.

SHEILA. I don't know what did she do with the five little flags?

GOB. I don't know, Sheila, but it is my opinion that they got the outside of the door as quickly as the pair.

SHEILA. I should be afraid to touch them.

KATE. I heard that he made a goat of Thade of the Eggs.

GOB. He did not, but *it was how* he sent the broom beating him. He made the broom turn Thade out of the house.

NORA. Aroo, how, Gobnet?

GOB. 'Tis *how* they were all, the full of the place of them, gathered west at the house of Thade of the Eggs, and they playing cards, and there arose some disturbance between them, so that Michael said to Thade, "If you won't hush your mouth," said he, "I'll make a goat of you." "You could not do it," said Thade. "I could," said Michael. "Don't make any two parts of your best," said Thade. "Is that the way," said Michael. "It is," said Thade. "Let us see now what you can do." Michael drew a little black book out of his pocket, and there were red edges on the leaves of it; and he began to read it. At the end of a while he stopped, and he looked at Thade. "There is only one danger in the matter, Thade," said he. "If the wind were to change and you a goat, I could not turn you back." "What, you thief of the black gallowes, why did you not tell me that at first?" "I am telling it to you now, and you have only got to tell me to stop in time." "Stop, then," said Thade. "I would not believe from the world that you could do it, but at the same time I do not object to let you be playing your tricks upon somebody else." "I'll engage," said Michael, "the broom will put you out the door if I bid it to do it." Thade looked at the broom. It was standing near the door. It was a fine heavy new broom. The company laughed when they heard the word. "You



could not put me out, yourself," said Thade, "and it is hard to say that you would make the broom do what you could not do yourself." "I could not put you out myself," said Michael, "and if you had a good stick, there are no four here that could put you out" (Thade's name was up since that day he beat the seven who followed him from Millstreet to kill him); "but I will lay you a wager now that that broom below will put you out." Thade provided his stick, and Michael spoke to the broom. Thade stood in the middle of the house. The broom rose and tried to strike him between the eyes. The stick was good and the arm was strong, and, upon my word, Thade defended his head and face, but it struck him in the feet, and it struck him in the shins, and it struck him in the knees, and it struck him in the thighs, and in the back, and in the ribs, so that bye-and-bye he did not know what was becoming of him. At last he screamed to open the door for him, and I promise you that he thought it too long until he was outside.

SHEILA. The hand that was in the broom was too strong for him!

KATE. That is a great wonder indeed! Maybe, if Thade got sight of the one whose hand was in it, the story would not go so cheap with him as it did. And look here on me, Gobnet. How could Seadhna's money turn into little slate flags, when it was not of little slate flags it was made?

GOB. How do you know, Kate, of what the man of the horns made it? Sure, the world knows it was not honestly nor lawfully he got it.

PEG. Whatever way he got it, it did not turn into any little slate flags, or, if it did, they did not stay in Seadhna's pockets. They were empty enough with him when he was getting the leather from Grey Dermott. He got the leather, and the wax, and the thread, and he turned his face home; and I promise you that the pride was taken out of him clean.

When he arrived at home, and he weary and worn out, and heavy-hearted, and when he saw the chair and the mallivogue and the apple tree, and thought of the three beautiful wishes that had been spoiled, a bitterness and a vexation and a trouble of mind came on him, so that he was not able to taste a grain of meal nor an apple. He threw himself into the chair because he was tired, and it was short until he fell asleep. The poor fellow spent the night there. When he opened his eyes the day was just rising. The cold was after going nearly through his heart. He was awake for a little time before he thought of the purse and of the Black Man, and of the whole of the adventures of the previous day.

Not sooner did he move himself than he felt the load in the pocket of the vest. He put in his hand. What would be there but the purse! "Wisha, did any Christian ever see such work as that?" said he, and he drew it out. He put a hand into the pocket of his breeches. The two hundred pounds were there without excess or want. "Well!" said he, "if that much business has not beaten all that I ever saw of wonderful things! It could not have been in my possession unknown to me! Search? There was not searching until it! Anything but to put my fingers out through the corners of the pockets! Empty? They were as empty as — as empty as ever they were! and that was enough for them. They could not have been more empty. Well, then, where was the money while I was searching? Where did it go to? Where did it stay while it was away? Who brought it back? What is the meaning of the business? That is the question. There is the difficulty. What good is it for me to have in my pocket a plump, heavy purse and two hundred pounds in cash, and then I to go to the

fair, and it to be in the power of every *sprallereen* of a thimble-man to abuse me before the neighbours, and to call me a 'yellow little shoemaker,' and to reproach me with brown 'theereens,' and 'stout awls,' and 'strong-smelling shoes,' and to proclaim it before the fair that there was not a penny in my pocket? If it is on his bargain each man lives, it is not the bargain of the children they usually make. And if that is the bargain that the virtue of the relics was put upon me on account of, it is a poor thing to speak of. 'It will be as plump the last day as it is now'—upon my word that is no wonder for it."

(To be continued.)

## NOTES.

<sup>1</sup> *Ṭaob amuis de 'n doir, outside the door;—oe doir, out of doors.*

<sup>2</sup> See Mr. Fleming's article on *Ṭabáil* in May.

<sup>3</sup> That is, "don't stint your endeavour, do your best (or worst)."

<sup>4</sup> Also *peicimír*. <sup>5</sup> Better than *ar a bílleogair*.

<sup>6</sup> Began, set to. Stronger than *éoruiḡ*.

<sup>7</sup> Better than *cum é marbáó*; *cum* governs a genitive, and I have always heard old people say *cum mo marbáó*, *cum mo buailte*, *cum a gceáirte*, rather than *cum mé marbáó*, *cum mé bualaó*, *cum iao do éadó*.

<sup>8</sup> Not *ar an rḡuair*. <sup>9</sup> *é rin* would be inelegant.

<sup>10</sup> Spent; general in this use. [*a beata do éabairt ar*, to spend his life. *Ṭrí bior-ḡaóite an bháir.*]

<sup>11</sup> Interval.

"*Ceirṵ uaim-re ḡan uaim ḡan aḡa ḡan rṵár—  
Cia an uair do rṵair buaéail mhic Ṭhonn-  
éado báir?*"

"*rṵair rṵairṵar a éluar a éora 'r a láma,  
Sin í an uair do rṵair buaéail mhic Ṭhonn-  
éado báir.*"

<sup>12</sup> A knot in wood, a difficulty.

<sup>13</sup> A mean little miserable fellow.

<sup>14</sup> To throw in my face, to "cast up" to me.

<sup>15</sup> *Suaraé le ráó*, "no great things."

*peasair ua laogaire.*

## CORMAC Óḡ.

Bí an ḡman aḡ tairneam ari ari doóal  
7 leant aḡ bailuḡaó rleagán<sup>2</sup> ari bhuac  
an éuam. Bí a mátairi, láim léi, aḡ cupi  
buimpéir<sup>3</sup> ari rṵoca, 7 ḡan ḡlóir ná ḡea-  
rián aḡ bhupeaó cuinir an tḡiácnóna raim-  
riaró aóe liúḡ na bḡaorleann<sup>4</sup> aḡ eiteallairḡ  
'ran aeri ór cionn na mara, aḡur anoir 'r  
aíur taorḡám ráile<sup>5</sup> aḡ uaimar 'r aḡ ḡáirie  
amearḡ ḡaimme 7 mion-éloc na tḡiáḡa, mar  
iunneasari ari peaó míle míle bliadóan. Bí  
raorleann ḡob-ḡearḡ 7 cuor ḡlar timceall  
a muiníl óa ḡoraó réin ari báiri cḡeige.  
Cuipe ré ḡoic ari réin,<sup>6</sup> do leat ré a rḡia-  
tám, 7 do cuiri ré rḡneao óom ḡeuri ari,  
ḡuri baíneao rḡeab ari an mnaoi.

“Dia linn ‘r Muir! cao a cónnaic rí?—  
a leanb ‘ra’ b’faiyige dá múcaó, 7 a c’raob-  
fólt leaite ari báyri na tuinne.

Ail-i-liú! do buail rí a bapa, 7 do nóir  
mná buile do léim rí ‘ra’ b’faiyige as  
iayiair a hingine do f’aoiaó. Ó, an  
ionghaó tair ionghaóirib an doimán,  
iomao g’ráda mátaí dá leanb! Ní  
toimuyfeari an g’rádaí ro go b’ruinne an  
b’ráda. Níoi b’ f’éioiri oi aon buille amáin  
do f’nám, aét ari a f’on rin do punne rí  
iayiaéct. Cabair! cabair! tá rí féin dá  
bátaó leir an ingin. Mo leun ‘r mo éúma,  
rá éeann nóimic eile beró r’ao aiaon ‘ra  
traoagal eile! Do leir f’aoileann an  
muiníl glair r’gheao g’eui ari’ ar, 7  
éualaró buaóail ós a bí as iayiaieaéct  
‘n-a éoiac fá binn na c’réige an r’gheao ro,  
7 in’ an am éeuna liúg b’iónia na mná.  
Cúl! cúl! tós leir an mbóiro veap, 7 a  
éoiac óis, gab do maroe páma go tieun  
tiug,<sup>8</sup> marí tá dá anam a g’ontabairt báir.  
Bí Coimac óis ari látairi 7 éuaró ré fá ééin  
na mná, aét d’impig<sup>9</sup> riri ari gan í féin do  
bac aét an leanb do f’aoiaó. Faiie go  
b’ráda,<sup>10</sup> a éoiac óis, do éailir an leanb  
an iayiaéct ro, ó éuaró rí f’aoi, aét marí  
vohaiéú<sup>11</sup> bí ré fá uirge ‘n-a oiaó, 7 fá  
éeann nóimic bí baiyig asge ari a caol.<sup>12</sup>  
Le r’gub<sup>13</sup> eile bí rí in’ an éoiac, 7 g’ieim  
ari g’ruais na mátaí asge marí an g’eeuna.  
Náí meataó do éuirle éieunmair neap-  
mair go b’ráda, a éoiac óis!

“D’fár Coimac óis ‘n-a ógánac, 7 Una ní  
Súillioháin ‘n-a b’ruinnil<sup>14</sup> éiaobairg áluinn.  
“Náí éuirigiró do éolpa<sup>15</sup> go vea’, a éoi-  
maic óis,” aieieaó na f’ean-aoime as  
punnceaó an éioir-bótaí. “Mo míle  
g’ieann<sup>16</sup> tu,” aieieaó cuio eile acu, lá  
comóitair na g’camán, ‘nuair a éógaó ré  
an liaépióro amearg na n-iománarócte, 7  
éuirleaó ré an báie oiria i b’raónuiré liúg  
átaí do éuirleaó na cnoic.

‘Nuair a f’éioeao an g’airb-fion, 7 an  
lion iaygta amuig ‘ra’ muir, ní paib iaygairé  
ba dáine ná Coimac óis. Do éloirféa ari

gaé taóib an éioirfaiyiaig<sup>17</sup> ro, “Mo laim  
do máigaó, a Una; ir b’ieag an f’eari  
calma atá ao’ éomairi, aét ir ríú éú é marí  
nuacáir.”<sup>18</sup>

Aon lá amáin d’éiuyg an g’ruan go glan  
taiteaiaac ór cionn áiro doáa 7 meap  
Una éuairt do éabairt tairina an éuam  
éum Opioma Móie, marí a paib capia aici.  
‘Nuair a éonnairé Coimac óis an dá báioiri  
g’ráma tairina an éuam, bí fonn ari oul  
dá tieoiúgaó, aét oubaire ré leir féin,  
“Tá mo éioiré i n-aomf’eaéct léi, aét ari a  
f’on rin, beróeao aoime as caint náí éóiri  
oam oul dá tiúnnlucan<sup>19</sup> éum a capia f’óir.  
Seactimain beag eile, a ééile púim, 7 beró-  
míto aiaon d’aoi f’eoil amáin le congnaí  
na Tpiónóiré.” Bí Una as iméaéct uaró  
le gaé buille dá oegaó na báioiriúe.  
“Ir f’aoa liom go b’fíllir, aét go oegaó  
Dia r’lán tu; tá an lá go háluinn 7 an  
f’aiyige éúim,” ari f’erpean. An éiaétnóna  
eeuna bí Una as pilleaó. Bí an uam  
éom éuam go mbeuirá comneal ari laiaó  
tair báyri cnoic. Bí eunlaie na tíie as oul  
éum ruam a g’coilltib enó, 7 eunlaie na  
maria as g’rágairiaig<sup>20</sup> 7 a’ oamair ari a  
ééile, an g’ealaé as éiuyge gan r’múit ‘ra’  
oimán éoiri 7 r’gáil éuam Ceactcam a b’rao  
amaé ari an b’faiyige. Fá éeann leat-uairé  
an élois, éáimic r’gamal<sup>21</sup> ari agáir na g’eal-  
aige 7 vopéaoar ari an r’péiri. Do éogairi  
an g’aoé amair ari oúir, 7 anuirin do éoi-  
nuyg rí ari éiúnán. Bí an vopuir ari  
leaéao i n-áiro doáa, 7 teime g’uirigé<sup>22</sup>  
as blaómaó<sup>23</sup> ‘ra teinnceán<sup>24</sup> marí éo-  
mairé do n báio. Éualaró an mátaí  
éiúnán na g’aoite, aét níoi éuiri rí ruim  
ann ari oúir. Éualaró rí ruam 7 potiam  
éiai éear. “Ta cóimeacá éugann,” ari  
riri. Fá éeann nóimic do p’ieab a éioiré  
‘n-a éiaib ‘nuair a éonnairé rí r’planc  
éearig-ruaó 7 éualaró rí ruam ó’n b’faiyige  
marí éuibiaó ull-péirt uactmair éigim do  
óúieoéctairé go hobann ar a ruam. Do  
béic an t-anfaó épio an g’coill, lúb bile<sup>25</sup>  
leamuin<sup>26</sup> a éeann ‘r do g’eaián ré le neapit

na gaoite móipe; 7 annrín do ríra 7 do  
rsoile an éorí 'n-a óa leir é. B'í an  
faihyge anoir arí deaig-buile ag caiteam  
cubháin bán arí tír. "A Rí na Ciuinne,  
raoi m'ingean! 'ar' an mátaí b'óct. Rí  
rí arí reáit falla fá óeim tíge Còrmaic Óig  
ag bualaó bar—" Cá b'fuilí, a Còrmaic  
Óig? cá b'fuilí?" Cá b'fuilí re, mo leun?  
éualao ré an t-araó c'om luat leir an  
mátaí. Tá a c'orac 1 n-aécomairí do'n  
báo anoir. O m'anam! 'o'ompuiḡ an tonn  
uaébfáic rín an báo beul-fúite. Tá an  
bean óg 7 an óa báoóirí faoi uirge, tá an  
c'orac ag rínáim fóir. Mo ḡreann do c'uirle  
a Còrmaic Óig! tá ḡreim agat ar lánm do,  
ḡráda 7 beir rí 'ra' c'orac fóir. Iarriáct  
eile—rín é—go mbuaíóirí Dia leat! Tá  
do ḡrád m' an c'orac anoir. Seaéam!—  
Cugat an tonn buile rín na munge ḡile!  
Éirt le n-a pórtam arí an mbóirí éle!  
Tabairí o'agairí uirí, a fíu neam-  
eaglaig éirín. Tá an c'orac ag c'uir arí  
báirí na tuinne. Ó a C'igearma! do b'uir  
an tonn 'ra' láir, 7 tá an c'orac 'n-a  
hioctairí. Tá tonn níor mó fóir anuar oirí.  
Dia leat, a Còrmaic Óig! ní éiríocairí go  
b'uirne an b'ráta. Táimic r'planc do bain  
ruaim arí na cnocairí 'r do lar agairí na  
marí,—an r'planc úo do b'uir an bile lea-  
míun. Connairí fearí leir an r'olur ro cat  
Còrmaic Óig leir na tonnairí. "Olagón," arí  
reiréan, "faipe go b'ráit, tá an beirí acu  
báiríe fá'n am ro!" Éualao an mátaí na  
focail ro, leir rí ḡáipe beag, ḡáirí,  
ḡreannmairí airí, 7 do r'ceinn rí uairí le  
r'ḡiero. Do r'ceinn rí le c'orairí fáó éirí  
an ḡcoill, ríor c'oir b'ruairí na faihyge, a  
ḡruairí do bí arí r'ileao léi a r'éiríeao ag  
an ngaoit.

Maḡḡamain éinn m'arí.

[Tuirleao.]

#### NOTES AND VOCABULARY.

<sup>1</sup> Áirí do Aodha, named from Aodh, one of the powerful  
clan of the O'Sullivan of Dunkeron. Ard Aodha Castle,  
standing on a promontory, was a stronghold of Domhnall

O'Sullivan, prince of Beara, the famous chieftain of the  
Elizabethan wars.

<sup>2</sup> Shells. <sup>3</sup> Vamp.

<sup>4</sup> Faoileann, a gull, *fem.*, often applied in a complimen-  
tary sense to maidens in poetry. The form faoileán is  
a derivative, perhaps more correctly faoilleán, for  
faoilneán=faoilneán.

<sup>5</sup> Taroḡán fáile, wavelets of brine.

<sup>6</sup> Chuir ré goic air féin, he inclined his head to one  
side.

<sup>7</sup> Starboard. <sup>8</sup> Tiuḡ, swift.

<sup>9</sup> Entreated.

<sup>10</sup> Faipe go b'ráit, alas!

<sup>11</sup> Otter.

<sup>12</sup> Waist.

<sup>13</sup> A snatch.

<sup>14</sup> Maiden.

<sup>15</sup> Calf of the leg.

<sup>16</sup> Delight.

<sup>17</sup> Whispering.

<sup>18</sup> Spouse.

<sup>19</sup> Or t'ionnlaican (t'ionnacul and t'ionnacul for-  
merly), accompanying, escorting.

<sup>20</sup> Cackling. <sup>21</sup> Cloud; neul is now generally used  
metaphorically, as in neul cooalta, a wink of sleep.

<sup>22</sup> Gen. of ḡuiréac, pine; ḡuir, gen. ḡuire, has same  
meaning. <sup>23</sup> Blazing. <sup>24</sup> Hearth. <sup>25</sup> A large tree, a  
solitary tree. <sup>26</sup> Of elm.

### seagán m'ac séartairí

agus

an fear-síoe.

An tan bíor-ra ag obairí anra' m'ianaé<sup>1</sup>  
éirí anníro, níorí b'áil liom ḡan teact  
a-baile ag t'ualí arí m'áipe ḡac aon oiríce  
Satairín, cé go mbínn t'uirreac go maí  
uairíeantaca<sup>2</sup> t'iríor obairí na reactmíne,  
marí tá a fíor ag cáic cao é an raḡar oirípe  
bíóó ann. Act bíor-teann t'iríeán téagairíe  
—bíor comí r'ugm le coll 7 comí c'ruairí le  
c'uiríonn 'ra' t'raoḡal úo. Ba mairí a céiríe<sup>3</sup>  
me an uairí úo le c'ruairí 7 le b'irí n'ó  
mneom an ḡaba(nn).

Seao ír' oiríḡ! do bíor ag teact anairí  
aon oiríce Satairín amáin, 7 é 1 b'rao amac  
ran oiríce, 7 me m' aonairí. Do bíor ag  
teact a leirí an reanbóirí atá ór cionn na  
cuairíḡe, nuairí do táimí an-óirí agam 1  
ngal tobac. Do t'airíagear mo r'íopa  
amac arí mo r'óca; 7 anníran do táimí  
re m' c'uiríne ná maíb aon f'agáil arí r'mól  
t'eiríeao agam—ní ḡábaó óam cuí 1 n-níl  
óirí ná maíb na "c'iríníre larriac" ro comí  
raoi ná comí moiríeairí<sup>4</sup> ran am-ran 7  
táirí r'rao anoir. "Mairíe banacán arí an  
raoḡal," airí-re m'iríe liom féin, "ír m'iríe  
bíonn t'eiríe go leóirí agam nuairí ná  
teairíeann rí uairí, 7 ná r'eiríeann





muinntir Séarúais, 7 beir coiríche, náirín a n-geol le gallántaí 7 ná ríníro—tiúbhaí coimhaile úit anoir ó tárluigeamair le n-a céile san beir amuis comhóiríonaí-ro don oiríche Sádaíro ar ro amac. Beir leat anoir cóim meair 7 acá do fálaib nó do geugab, maí beir maírluag de óaoinib maíre ag gabáil na ríle-geo san moill, 7 ma beirtear amuis oir, oírlair ar." Do éirí sí ré lár liom annan, 7 nuair feucar irteac 'n-a óionnaíste agur ann féin, o'áitígear cé bí agam, acó nioir leiríor don-níó oim: fear o'n mbaile-geo b'eas é, 7 bí sí éirí b'ar o'fagáil tuairim 7 ré no a feac de bhaíontaib ionne-rim. Oimíste sí leir 7 ní feaca ó ion é.

Sed do gluaígear oim, 7 ba saíro riabail liom bótar a bualaí ra' ríle abail. Ní maíar oiríeac acó ceatíamha míle de'n mbótar irteac nuair éala—go raíar Múire Míleairíon!—an tóir<sup>16</sup> ir mó éalaíro oime maí anuar im' oíar. Nioir oimear acó me féin a cáiteam irteac go ríar oiríleac<sup>17</sup> bí ann ar éal an éloríche, 7 m'focal oir náirí moirígear a' maí dealg ionnta nó ná maí. Ní maíar annan i geair, nuair geo anuar an ríle 7 ba bóirí leat ná maí capall faoí ríogacó Saíana ná maí ann, 7 ríot, fuaim 7 foíam aca, 7 iao ag baíre teime-éiríarí<sup>18</sup> cíaírag ar an mbótar. Do bí oime uairle 7 mná uairle ann 7 na heaímaí bu b'eáíste ar ar lúir ríil feacáirí maí. O'áitígear móirí aca nuair bíotar ag gabáil éairim. Faí oiríeac, oimígear leó, 7 o'íirígear amac ar mo íolac 7 geo a-baile me, 7 oiríeac maí ar gúiríompaígear irteac an bóirín acá ag teacó cun an ríle, do glaoíro an coileac. Do tárag irteac 7 nioir leiríor don-níó oim le Máiríe. "Aí, a laíste,"<sup>19</sup> ar ríre, "cao do eirí o'n Míanaí éu an ríac-ro o' oiríche? Aí imíste don-níó oir, nó ar aíríor don-níó, nó ar cuiríeac don uairíor oir? maí acá an coileac ag glaoíro feac na hoiríche." "Cao imíste"

oim?" aíríre maíre, de gno,<sup>20</sup> maí náirí maíre liom don ríeinn a baíre aírí. "Tá ran go maíre," aíríre maíre liom féin, cé náirí inníear ríuc oiríre, 7 nioir oimear an ríeul-ro o'áitíor o'íinneac go ríí anoíro. Sin oirí mo ríeíl oíle, i geair nac don ionntaí "Sáí don-níó maí acá 7 Gleannaí maí a b'íle."

## NOTES.

- <sup>1</sup> Míanaí, a mine. <sup>2</sup> Uairíeacáca, ar uairíle. <sup>3</sup> Maí a céile . . . nó the same . . . as. <sup>4</sup> Ríoríeacáil, plentiful. <sup>4a</sup> Oim aniar, coming towards me from the west, aniar oim, on my back (load). <sup>5</sup> Ag cur bótaríre, travelling fast. <sup>6</sup> Tóirí, on account, by reason of. <sup>7</sup> Oir ar éirí, step for step (of two travelling together). <sup>8</sup> O'n uairí go, since, seeing that. <sup>9</sup> Do ríuac ríe, I guessed as much but said nothing (*lit.* I pinched myself but didn't hurt). <sup>10</sup> Ceiríeac = coiríeac. <sup>11</sup> Coimíle = coimíle or coimíle. The verb coimíle is now changed in most places, if not universally, into coimíle or coimíle, infin. coimíle, coimíle (c). <sup>12</sup> Shíoríeacáil = ríagáil. <sup>13</sup> Ríuac, gable end. <sup>14</sup> Ríagáil for ríagáil. <sup>14a</sup> Ríolacáil, selling (business), ríol, selling (act). <sup>15</sup> Gallánta, decent. <sup>16</sup> Tóir, great noise, pursuit; never 'search' as in Connaught. <sup>17</sup> Sgaíre oiríleacá, a thicket of brambles; oirí, a briar, oiríleacá, briars, brambles. <sup>18</sup> Teime éiríarí, sparks caused by horses galloping quickly over stony ground. <sup>19</sup> A term of endearment applied to all, young and old. <sup>20</sup> Ué gno, jokingly, in a jocose mood.

séamus o séaghríha.

## TÁLL 'S I B'ÍUS.

Oia linn! Oia linn a' Múire, a' Eoin baíre! These familiar interjectional phrases used after a person sneezes have their counterparts in many European languages, certainly in German and Spanish. I am informed by Dr. O'Toole, of San Francisco (an ardent admirer of Irish music and of all things Irish), that the use of such expressions seems to be traceable to a Papal Encyclical issued centuries ago. An epidemic, something like influenza, was raging over all Europe, and the Pope of the time, while directing certain public prayers, advised that a short ejaculatory prayer should be used on any manifestation of the usual symptoms—sneezing.

Fuigleac an báir. Death's leavings. Said of a very wretched-looking person.

Fuigleac an táillíra. In the old days when the parish tailor travelled from house

to house, he, in taking his meals, always, with the modesty of the Irish stranger, left some uneaten.

Chuirfeadh fé cora cionn fé na ceapairb. He'd put wooden legs under the hens. Said, in irony, of a person who thinks himself very smart.

Chom' ríomáoin le luḡaróin píobairie. As idle as a piper's little finger. The six keys of the pipes are worked by three fingers of each hand, the little fingers and thumbs not being used. The thumbs serve to hold the pipes, but the little fingers have nothing to do.

Feap' solurmar' ḡlan. A cheerful looking (*lit.* lightsome), tidy person.

Fás ríḡe na túiríḡe roir' tu ir' an fálá. Leave room for a collapse (for the wall to fall) between yourself and the wall, *i.e.*, do not go too close to danger. (Limerick.)

Ceir' aḡam oir' :—

Munntir' b'áile an ḡairróa aḡ cairtean' reilíoe imbeul a éile, aḡur munntir' b'áile na móna aḡ réveadh rúta. (Limerick.)

A riddle :—The folk of Ballingarry (town of the garden) spitting in the face of one another, and the folk of Ballinamona (town of the turf) blowing on (*lit.* under) them. [Corcán p'ácaroe ar' éimrō.] Another way of putting a riddle is: reo 'na éomair' oir', let this be a riddle on you. (Aran.)

Oileamant na laḡann ríodain. The rearing of the wild ducks. Said of attempting to educate wild children. Education thrown away.

Má'p' roiré, ní roiceallac. If it is dark, it is not inhospitable. Said to a stranger guest who had complained of the darkness of the house.

Seacéam' ó 'Oimnac na r'latín, 'Oimnac na b'oitíní méit. (Meath.) A week from the Sunday of the little rods (Palm S.) to the Sunday of the fat little pots (Easter S.). The collection of Easter eggs, which poor people were careful to make against the Easter Sunday breakfast, is called in Meath, even in English, the clúroḡs.

"Στριάεις ὁ ἐσίλε ἐ," ἀπ'α φαί λ'ίμ' α' τρύα. "Pull it asunder," said (ironically) the man in the middle of the blanket (to those on each side of him).

Σίῶ ḡaoite, a whirlwind, such as produces waterspouts or raises high columns of dust. These effects were attributed to the fairies, and the word ríῶ is the old ríῶ, the fairy mound. Σίῶ ḡaoite is then the mound of wind, the invisible fairy mansion, travelling across the country, and causing the whirl. Such a wind is also called, in Connemara, ḡaoiteac timceall.

It used to be supposed that any man who rode a white horse "had the cure" of the chin-cough; and the good bean an tige would run out to accost such people :—

Α β'ίρ' α' ḡapaill b'áin

Caῶ ro leiríreadh an t'imoḡ?

The answer of one is hardly worth recording :—

Cac c'irce ar' b'iaon meadh'a,

'S ḡo v'agaro an t'reir'io leir' an v'imoḡ.

Atá an b'ár aḡ r'náin ar' a émoiceann. Death is floating (=visible) on his skin. (Limerick.) "Atá an b'ár óir', a ḡeaḡán," ἀπ'α 'n t'rean-bean le n-a φαί, aḡur a éloir'ean leat-j'ḡoite tar' éir' an aonaiḡ. "Má' tá péin, ní h-é an céuo uair' é," ἀπ'α ḡeaḡán. (Clare.)

Atá an ḡoirta ar' ḡur' ar' an áit r'in. Famine is brooding on that place. (Clare.)

Níoi m'epa juo a m'aribóadh tu 'ná up'ur' púnt ollá. Anything that would kill you is not a bit worse than a shot of a pound of wool. (Limerick.)

Ní r'ḡeul r'ḡeul é, ná r'ác b'réir'ge é, ná oubaip' bean liom ḡo noubaip' bean léi é? (Limerick.)

e. o'ḡ.

## PROVERBS AND SAYINGS— (CONTINUED).

From North Cork (D. J. GALVIN, Glashakinleen N.S., Newmarket) :—

- I. Φαίρεann a éumr'io an ḡaoḡ.
- Rain that will calm the wind.



2. 'Do buairfeadh bean ari muic, 'r vo buairfeadh muc ari donaic.

A woman would get the better of a pig, and a pig would get the better of a fair.

3. M'á 'r maic leat vo g'no beic véanta go ceair, véan féin é.

If you wish your business to be done properly, do it yourself.

4. I'fearr beic do' donair 'ná i n-oioc-éiríveadh(11).

Better be alone than in bad company.

5. Ní beas vo éinne gan éirí, ve éirí, é féin.

One's self is not a bad hound (not little of a hound) for one without a meal.

6. I'fearr beic ag loig bíó ná ag loig goile.

It is better to be in search of food than of appetite.

7. M'á 'r mian leat rgeul vo éirí amac, mair mair pín vo mair é.

If you want to publish a story, tell it to a woman as a secret.

8. 'Nuair éiríveann an t'leat, i'fearr éirí i lúbad.

When the rod hardens, it is difficult to bend it.

9. A buadhail, beróirí buadhail go b'póirí,

'S an uairí mair beróirí buadhail vo óóan.

My lad, you will be troubled till you marry,

And then you will be troubled enough.

10. Mairíuairí rgeul go rgeul!

A schoolmaster without a knife!

11. F'áiríu uilá airí.

Apples will grow again.

12. Ná caic amac an t-uirge r'ad go b'f'ad an t'iríve an éirí g'lan.

Don't throw out the dirty water till you get in the clean.

13. I'fearr éirí an t-anam, mair doibhair an t'ailíuairí, 7 é ag i'c ó'n n'gannóal.

Life is precious, as the tailor said when he ran away from the gander.

(To be continued).

## NOTES AND QUERIES.

(86). In Vol. 5, No. 6, Notes and Queries 33, mac Léiginn ingeniously suggests that the particle *á*, before cardinal numerals used without a noun following, is really the possessive *á*, "her," "its," referring to *the hand*, and to strengthen his suggestion he states that "the particle does not occur before any numeral higher than 10, the number of fingers on both hands." Now, if mac Léiginn lives among Irish-speaking people, he will find that any one who says a cúig or a hoct will also say a cúig veug and a hoct veug. The particle is so used before higher numerals than 10 by Keating in his *Foras Feasa*, both in his own narration and in one at least of the *psalm* he quotes. If this particle were really identical with *á*, "her," in reference to *the hand*, would it not be as incorrect to say a hoct as a hoct veug, inasmuch as not even any *one* of the hands of the famous *psalm* *Ó bhain*'s children is said to have had eight fingers? It seems to me that the particle has no more than a euphonic, or perhaps slightly emphatic, use.

FINIAN LYNCH,  
Kilmakerin, Caherciveen.

[It was well known to me that a hoct veug, a hoct píceao, etc., are in use. This does not affect my suggestion, as the numeral which follows *á* is not above 10. The words *veug*, *píceao*, &c., are not corporate parts of the numeral, as appears when a noun is used, *oet mbliadhna veug*, *oet mbliadhna píceao*. *píceao* is the genitive of *píce*, and *veug* is probably also a genitive. If such phrases as *á píce*, *á ó píce*, *á ceo*, a mile, were found, they would go to disprove my suggested explanation.

The second objection is more serious. It implies that if *á* be the possessive adjective, it should be plural when 5, the number of fingers on one hand, is exceeded. However, I would point out that then, as below 5, the counting is done on *one hand* only.

A further confirmation of my idea is found in such phrases as *ó n-á veic*, *i n-á veic*, etc., which I have often heard.—M.L.]

(87) See Vol. 5, No. 6, p. 91, Note 37. In South Kerry we have the phrase, "Chongbairí ré an t'angá dearg ar," "He kept continually urging him." This, however, could not be the meaning of *t'angá dearg* as in the note.

FINIAN LYNCH.

(88) See Vol. 5, No. 7. "An Unexplored Region." 3. In this locality *air g'adair* (not *g'adair*) = frantic. 4. *b'atún* here = accident (ironically). 5. *t'adac*, closing the eyes, mouth, and nostrils of a corpse after death. *t'ad* *gan t'adac* *air*, a violent death to him! 7. *fo'air* *ag* = *p'ur*, a "fussy" hurry. Can there be any connection with *fo'air* *ag*, act of bathing? 8. *g'air* *abuac* is here *g'air* *buac*, annoyance. A friend suggests *cop* *á buac*, a twist of his cranium. 9. *pé yee-a an t'ige*: I always understood this as *pé i'ad* *an t'ige*, under the enclosure of the house. 10. *bhi ré air* (not *air*) *ag*, he had no alternative. FINIAN LYNCH.

(89) See N. and Q. 46, *i' t'rom* *i an deair* *i b'ao*. The equivalent here is "carra móir uan i b'ao," a lamb (carried) far is (as heavy as) a great sheep.

FINIAN LYNCH.

(90) Will any reader explain "t'ám i n-uair na hamléire," meaning "I am in an inextricable mess?"

FINIAN LYNCH.

(91) See G. J., No. 63, p. 38, notes to Caoine, "cúlóg, one who sits behind another on horseback." Compare—

"Am b' fhéaird thu culag?"

"B' eadh agus bialag."

"Would'st thou like (or be the better of) one behind?"

"Yes, and one before."

From *Glaistig Lianachain* (the Witch of the Pool), printed in "An Duanaire."

GALL-GHAIDHEAL.

(92) SCOTTISH GAELIC—Cus na b' fhearr, very much better; see No. 57, N. and Q. 51. Feabhas, feothas, improvement after sickness; dol a'm feabhas, going into convalescence; see No. 63, p. 33. Lessons. Is clach i, it is stone. Tha i 'n a clach, it is a stone. Is i a' chlach i, it is the stone. Is mac e, he is a son. Is mac dhomh e, he is a son of mine. Is e mo mhac e, he is my son. See No. 62, p. 26, Idioms.

Caillain Caimphel leis an leis in leabhran—MS. of 1690, Advocates' Library, No. 36. Feumaidh am fear leis an bu leis iad, the man in whose possession they were must (*Mac Talla*). Thatar a' deannah, is doing or making. Bhatar a' briudhinn, (there) was talking or speaking. Nach eilear a' teagaisg, (there) is not teaching. Nach robhas a' gabhail, (there) was not taking. These expressions are all from *Mac Talla*, and were used impersonally.

GALL-GHAIDHEAL.

(93) In the expressions "Lá feil Sin Seagáin" (St. John's Day), and "Lá feil Sin Stiopáin" (St. Stephen's Day), what is the origin or meaning of "Sin," and why is it not used in the Irish designation of other saints' days or festivals, such as Lá feil Bpíoge, Lá feil Muire, etc.?

Maib' fairs' air an gcaillig' puair!—This expression was customary with the peasantry on seeing the first fruit, vegetable, etc., of the season. I have never been able to learn the origin of this curious malediction.

J. ROGERS, Barrow-in-Furness.

[Sin in the phrases quoted is, no doubt, a corruption of the word "saint," or the Spanish or Italian "san," prefixed to saints' names. There is something like it in the English names Sinclair, for St. Clair, and St. John, which as a surname is pronounced "Sinjon." San prionniar often occurs in later Irish writings for St. Francis. The custom of prefixing naoim to saints' names in Irish is modern, and not of native growth, otherwise naoim, like all adjective prefixes, would aspirate.

Maib' fairs' should be maib'-fairs', "death-grip." There seems to be an allusion to the misfortune of meeting a red-haired woman. Another common expression on occasions like those mentioned is "Go mbeirinn beo ar an am po ariú!" May we catch this time again alive! may we live to see this next year!—Ed.]

## Na Cumann Faeilge.

Comrao na Faeilge i n-áe Clia. Do bí comhionól trápóna Dia haime gac faeiltáin ve'n mír po gac éapáinn, fan tíg 57, i Spáio na Baiteigeapna. Tá trí buirne anoiar ag an luét po glama, 7 trúpá orbe dá vceagairg. Do bí comrao fíor-máiteapac le cloiríoin in gac tionól vóib, ag trápac ar rgeáluiréac 7 ar

fírléacac na noaime vceaité. Ní 'l don aníreap ann nac gpeannmáige 7 nac caiteamáige "léigean vceaité" don éinrí ar an vóman 'ná é po atá fíor ar faáil ag luét labairé na Faeilge. Thug paorúig O Laozáine ceacé uair oróce ann ar an fírléacac ghaealéaig, 7 vo léig panna ar leabap rírióbéa atá aige ag cur i vceigínn vo'n éomhionól cao é bpeááacé 7 binne na fírléacacá rín, 7 panna eile dá foillíruáac gupab i an náoiú fínn i' fáé 7 i' aóbar v'uphóir na fírléacacá Faeilge atá ve beul-oréap ag na vceaimb vceaité.

Do bí gnóca dá vceunáin ag an gcomáirle gac faeiltáin. Do éogáuar trúpá map don leir an taeáran 7 leir an lear-taeáran éum an aigro atá dá baillígaró i gcuinne ar an gcliaapac uapal uppamác vo beir fá n-a gcuínam 7 vo beir dá ponn aca map luac faeiltáir vo na máigíreir rígeile 7 vo na ríoláiríobé óga ar fon po glama Faeilge. 'Siao an trúpá vo ceapac aca, Seumú ó Caéapáig, Tomár ó haóca, 7 mártan ó Cealláig.

Comrao na Faeilge i gceapáig. Ní paib don mínao Faeilge ar ríubal agáinn an mí reo, úir vo bí an tráoire dá rógáire vóinn ponn ré vo'n trápáir ar fao, acé vo éumpeamap íomóá nío i vcepo go ríocair éum buain-tréapáin ar gceapóir vo éumgínnúgac, 7 éum leacnúgce péime an Chonnápa ar fuo na Cúntae. Do bí éumínnúgac dáóbéacac agáinn éum coiméoga comáirle nua, 7 éum cunncair ar imteacacáir na pean-comáirle vo éabáir v'ár gcuimannóirib. Do acé-éogámar an tréan-comáirle, 7 vo éinneamap ar buirín eile éum cabrígce leo vo'n bliáóan atá le ceacé. Do léig Oiarúnn mac Mupéúca, ar gceipóir, cunncair an aigro, 7 éur pé i n-úil vóinn go paib "gáin o' cionn na ríeillíge" agáinn tráp éir corpaí na bliáóna. Do bí éacáir upáinn dá úruim rín, acé i' anílaró vo méapamap ná beiréacé ríorlíng i vceapíge agáinn ar don éor, 7 cé nac móir é a bfuil fága agáinn, i' vár gceipóir i' vual beiréacáir 'na éaob. Do léig Conéúbar ó Cealláig cuapíng na bliáóna. Bhí muinnceir na hupir-nuaireacacá fá lácair ag éirceacé leir, 7 éugáuar lán-cunncair air, ponn laeéacá 'na éiaró rín. O'ar vóig vo bí an vceá-fágaré fíor-gaeleacac rín, an caéair peapap ua Laozáine, i n-ár meap, 7 tap éir cloirínn vo ar éuapagáil na bliáóna, éug pé óráro uair ar Faeilge, 7 go veimín ní ag gól ná ag gceapáin bíomap faeo go paib ré ag labáir linn. Dubáir pe linn go paib ré lán-trápca le n-a paib veunta agáinn ó cuiréac an épaob ar bun, 7 go paib ríul aige go mbeiréacac cunncair ní b' fíearp 'ná pán fínn agáinn le caéair ar ár ngó ar an mbliáóan po éugáinn. Tap éir a óráro, vo léig pe móir-éuro fírléacacá vóinn nacáir cuiréac pán i gcló 7 nacáir éualamap pómpe rín. Bhí a lán ve coní gpeannmáir rín go pabamap ag vól i luige le gáirúe uair, 7 vo bí an éuro eile vo éom vóimín léigeannta gceup-éupéac rín, gup éirceamap leir gan gíog aráinn. Do léig pé ponn pann ag beirce fáleac, ceann aca ag

cáineas do mban 7 an ceann eile a5 á molaó. a5  
reo mar chiochnuigeas a5 ríle a molta :

a5ur naé le gean do mhúire  
do tuisling chioft 'na cliaib?

an uair bí an filioeas do chiochnuige aise, tuisair  
re ná peacair (paca) ré ruat i n-aon teanga éirim ba  
breaída nó ba bhioímaire foela 'na reo. i n-a d'air  
rin go léir, do glacamar comhairle le céile, 7 do  
fochruigeamar ar mhó gnotha i n-agaio an trahparó.  
bhí cnuinnuigeas a5 an gcomhairle nua, oiré eile  
'na d'air rin, 7 maruigeamar ar tuisair gnotha na  
blaóna do éur a5 tuisall ar ár gcláiríob, ar fuo na  
cunntae. do éinneamar, leir, ar oiréannaib  
gaebealaída do beir a5ainn i iúe na blaóna, 7 ir é  
paoruis ó laozair, uígar "Sgealruibeas na  
nuhan" an ceo uinne éorínóar na hoiréanna rin  
le hóráio ghaebealaí, 7 beir ceol 7 ábráin a5ainn  
mar an gceana. bhí comróal eile a5ainn mar gheall  
ar éuair do éapamar do éabair ar cheann tuisir  
éum cpaorbe oe'n "Chompar" do éur ar bun ann.  
bhí gae nio péiró uillan a5ainn i gcomhair na cuairíoe  
rin, Dia Doimnaí, an reiréas lá oeug oe mheiteam,  
7 do éuair ceiríoe oaoime oeug o'ár gcuamantóirib a5  
tuisall ar ár gcláiríob ann, an lá rin. Tháim  
buréan éoir ar an mbaile amaé oá mhe oe'n bóar,  
éum ar noaoime do éionnlacan iréas go ceann tuisir,  
7 bí baileuigeas móir oaoime cnuinnuigeas fá n-ár gcomhair  
i reomparib na b'ear nóg ann, an uair do f'ioeamar  
an baile rin. do bí an tuisir éiréas rin, Doimnall  
mac áib, 'fan éabair a5 iasluigeas na comróala, 7  
iul do r'apara ar le céile, éug tuisceall oeir noaoime  
ar éiréas a n-annannaríor éum beir 'na gcuamantóirib  
oe'n épaorib nua. Ir oéa go ra5amaoime fá oéim  
móráin o' áiteannarib eile i iúe an trahparó, 7 a5  
iúil a5ainn go mbeir cunntae chopaíge ar an  
gcuamantae ir éapir iuríoeam ar ion na gaeóilge ar  
élar na héireann.

### An Ceo Cumann O5.

LISANORAN N.S.,

DRUMGRIFFIN, GALWAY,

22nd June, 1895.

SIR,

Under the guidance of our teacher, Mr. O'Flynn, we have established a juvenile branch of the Gaelic League in this school, to be called the Annadown Branch. Members were enrolled, and officers—including president, vice-president, secretary and treasurer—elected on 13th May. The duty of treasurer is to take charge of books, etc. It was decided that no one be elected an officer who has not secured at least one pass in Irish. Meetings are to be held at least once a month, and officers elected quarterly. All the pupils in fifth and higher classes are members—the list of names is on back. We work under the teacher's directions, who assists us as much as possible, and gives us the use of all his Irish books; he also shows us letters written in Irish occasionally.

We trust that similar branches will be started in other schools, and that the work will go on till we have at least

as many members as the "Weekly Freeman Fireside Club." We would send this report in Irish, but we are not well able to write it, though we can read and transcribe fairly; this is not to be wondered at, as in a district like this we are not able to write English correctly. However, if you can give a corner for our reports in the GAELIC JOURNAL, we will try to send in future short reports in Irish.

HONOR LEONARD, *President.*  
JOHN NEWELL, *Vice-President.*  
JOHN KEAN, *Treasurer.*  
DELIA FAHY, *Secretary.*

The Editor, GAELIC JOURNAL.

### ANNADOWN JUVENILE BRANCH OF THE GAELIC LEAGUE.

#### NAMES OF MEMBERS.

Honor Leonard, President; John Newell, Vice-President; Delia Fahy, Secretary; John Kean, Treasurer; Ellen Staunton, Bridget Cavanagh, Julia Ruane, Honor Ruane, Bridget Fahy, Ellen Burke, Mary Hannon, Mary Kean, Bridget Goaley, Honor Leonard, jun., Bridget Forde, Anne Keane, Celia Henely, Bridget Mulryan, Margaret Browne, Catherine Goaley, Mary Leonard, Celia Cahill, Celia Ruane, Bridget Newell, Mary Fahy, Kate Grady, Kate Moran, Michael Mulryan, John Hannon, James Molloy, Thomas Staunton, William Leonard, Patrick Newell, Joseph Kean, James Forde, Philip Connor, Paul Newell, Patrick Duggan, Bartly Hynes, Patrick Forde, Willie Dooley, John Hannon, jun., Michael Burke, Richard Flaherty.

#### GAELIC NOTES.

The *Galaay Pilot* gives a piece of original Irish every week. A translation of the dramatized *Colleen Bawn* is at present appearing in its columns.

Our readers will be pleased to learn that Mr. David Comyn, first editor of the GAELIC JOURNAL, will shortly contribute to its columns a series of papers of great interest to Irish students.

The Rev. P. O'Leary, P.P., Castlelyons, has now in the press a booklet dealing with the use and construction of the verbs *is* and *ad*. The treatise will be invaluable to students.

Judging from the opening article, the series of papers on the *Religious Songs of Connacht*, by Dr. Hyde, in the *New Ireland Review*, will be of deep interest to students of Irish literature, and will probably attract many fresh minds to its study.

Those engaged in the Irish language movement in Ireland will not allow even the excitement of a great political crisis to divert them from their aim or from their work. On that aim and in that work they are of one mind. The issue before them is no trivial one, and they will not belittle it by subordinating it to the issues that chance at



the moment to have a greater hold on public attention. When the air clears again, the cause of the Irish language will be all the stronger for having been steadily upheld throughout an adverse hour.

As will be seen from their report in Irish, a large deputation from the Cork League attended at the formation of a branch in Kanturk. The chair on the occasion was fittingly occupied by that veteran of the movement, Mr. Daniel McCabe, of Banteer, whose lifelong labours are destined to bear abundant fruit. The Young Men's Society of Kanturk have joined heartily in the work. Our Cork friends are now planning their next expedition. As the report shows, they have just ended a most successful year. Mr. Jerome J. Murphy, who presided at the meeting which terminated their first year, gave a most encouraging account of the position of the society.

The members of the Cork Gaelic League have devised an excellent means of self-instruction and self-entertainment, in circulating among themselves a manuscript journal in Irish, to which different members contribute pieces of interest. We have before us some sheets, reproduced by a copying process, containing a curious anecdote by "an buacallán;" two religious páinn from *Donnchad pléiminn*; a page of idiomatic and curious phrases explained by "Seanóin;" an ingenious diagram by Father O'Leary, of Castle Lyons, showing the use and meaning of the Irish adverbs of position and motion; and an anecdote of *Cathair na Mac Cártha*, by *O'Boirn ó hAmhráin*. We are informed that a number of spare copies can be sent to persons forwarding a stamped envelope.

Books of instruction in Irish are kept for the benefit of tourists at the Portsalon Hotel, Portsalon, and at the Royal Bay View Hotel, Killybegs, both in Co. Donegal. This is owing to action taken by the Committee of the Gaelic League at the instance of Dr. St. Clair Boyd, of Belfast. Dr. Boyd and Mr. R. Welch, Belfast, the well-known photographer of northern scenery, have specially interested themselves in this matter in the North. The hotels in the South and West are being also invited to keep Irish books, and it is hoped that many will do so. Many of the summer visitors to Irish-speaking districts will thus experience the peculiar fascination of the Irish language, learned under the most favourable circumstances, and an advance will be made towards what is the one thing most necessary to the success of our movement, the creation of a sound sentiment of respect for the language among those who speak it.

As will be seen by a report in this issue, a juvenile branch of the Gaelic League has been formed at Annaghdown, Co. Galway, by Mr. John O'Flynn, National teacher, Lisanoran N.S., Drumgriffin. Another juvenile branch has been formed by Mr. James Garvey, Cloghanover N.S., Headfort, Co. Galway, but no formal report has been as yet received. The creation of these juvenile societies is a very simple matter. It consists in assembling all the pupils in a school where Irish is taught who have obtained a pass in Irish, and getting them to elect their own officers, and to meet thenceforth periodically for the cultivation of the Irish language among themselves. This move was originated by Mr. Thomas Hayes, of the central committee of the Gaelic League, and its extension and

future care has been delegated to that gentleman. We hope that many teachers will emulate Mr. O'Flynn and Mr. Garvey in forming and watching over juvenile branches, and that the friends and supporters of the movement will find opportunities of encouraging the youthful societies in a work so promising of valuable results.

### THE CLEAVER MEMORIAL FUND,

Instituted in memory of the late Rev. Euseby D. Cleaver, and to carry on his system of prizes for the promotion of the teaching of Irish in primary schools. Committee: Douglas Hyde, LL.D., Rev. E. O'Growney, M.R.I.A., James Casey, Thomas Hayes, Martin Kelly.

The committee has now taken charge of the fund. All communications should be addressed to the Hon. Secretaries (Messrs. Casey and Hayes), Cleaver Memorial Fund, 57 Dame-street, Dublin. All remittances to the Fund should be crossed and made payable to the account of the Cleaver Memorial Fund, National Bank, Dublin.

The following subscription was omitted from the last list in *GAELIC JOURNAL* :—

|   |     |     |          |
|---|-----|-----|----------|
| Cornelius Manning, hon. treasurer, Philo-celtic Society, Brooklyn   | ... | ... | 1 dollar |
| Per <i>Catholic Times</i> , Philadelphia—   |     |     |          |
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| Rev. Philip Grace, D.D., Newport, Rhode Island, per Rev. T. E. Ryan, President, Rhode Island Irish Language Society | ... | 10  | ..       |

The total amount now subscribed is £69 5s.

### THE GAELIC PAPERS.

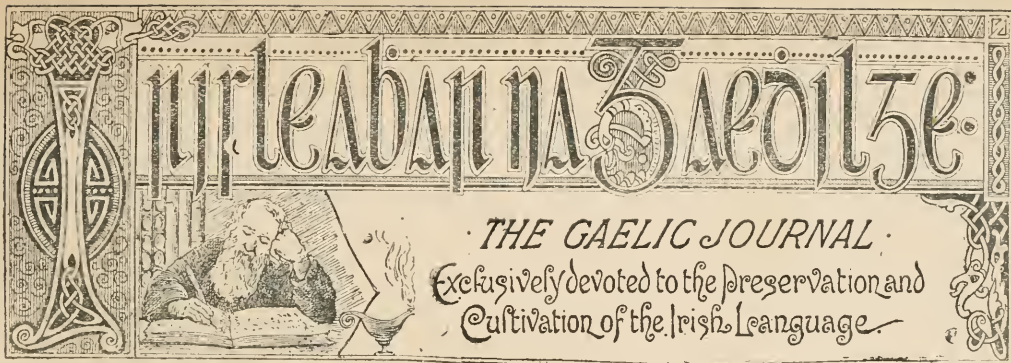
The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, *Chicago Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.



No. 5.—VOL. VI.]  
 [No. 65 OF THE OLD SERIES.]

DUBLIN, AUGUST 1ST, 1895.

[PRICE 6D., POST FREE.]

## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in Look form : see advertisements.)

### NOTE.

Two difficulties confront a learner of Irish. One is the pronunciation. We have already treated of almost everything which concerns the difficulties of pronunciation, and in our future studies when we meet a word whose pronunciation is, even to the slightest extent, peculiar, we can refer back to the particular section in which such words are treated.

The second difficulty is the verb “to be.” The old Gaelic language had resources which enabled it to bring out clearly the finest shades of meaning, and perhaps the chief of these resources is the verb “to be.” By means of this verb we shall learn to express in crisp, racy form a great many common ideas which in English and other modern languages are expressed more rudely.

In this third series of lessons we shall not have need to introduce many new words. We have already given about 700 of the commonest words in our language, and these will be almost enough for our present purposes. For convenience of reference we shall continue the numbering of the sections from the last series of lessons.

### EXERCISE XCIX.—(Continued).

§ 570. Adjectives with plural nouns have a plural form. Those ending in a vowel are unchanged ; as, *atá niall agur aic* ‘na bpeaisib fada. Those ending in a consonant add a in the plural if the vowel before the last consonant is a, o or u, as *móia, ápoa*, etc. But if the vowel before the last consonant is e or i, the plural is formed by adding e ; as, *láiríe, maíe*.

### § 571. COMPOUND WORDS.

When two words are put together to make one (like English “grand-father,” “newspaper,” etc.), the first consonant of the second word is aspirated.

*jean-aíai*, grand-father, (*lit.* old-father)  
*jean-máíai*, grandmother.  
*jean-jeai* (shan'-ar), old man.  
*jean-bean* (shan'-van), old woman.  
*jean-éapáil* (shan'-CHop-ál), old horse.  
*jean-píopa*, old pipe.

§ 572. When the first word ends in n, and the second begins with o or t, there is no aspiration.

*jean-tuine* (shan'-dhin-ě), old person.  
*jean-tíi*, old land.  
*jean-tuioin* (shan'-dyoo'-deen), old pipe.  
*jean-teac*, *Connaught* } old house,  
*jean-toig* (shan'-thee) } “shanty.”  
*jean-oín*, old fort ; hence Shandon.

§ 573. *Fuair mé jean-tuioin in mo póca.*  
*Ná pás an tjean-tíi (tan'-feer) fóir, béiró mé ag tui leat.* *An bpea tú an jean-tuine fíor ai an aonac?* *Ní faca mé an jean-jeai, aét éonnaic mé an tjeanbean.* *Atá Eúrómonn aorta, atá ré 'na jeanjeai anoir.* *An bpea tú an jean-teac atá fuar ai an fliab?* *Ní'lio 'na bpáiríob anoir, atáro 'na mbuacailib láiríe.* *Fuair mo jean-aíai báp.* *Úi an báo beag agur an báo mói ai an oileán úro, atáro 'na mbáoiab maíe.* *Atá mac óg ag niall, agur atá ré 'na buacail mair, láiríi anoir.* *Béiró píopa agam i mbáiac, ní'l agam iníou aét jean-tuioin.*

§ 574. John made this boat and that little boat outside on the lake, they are good boats, but they are not heavy boats. See the beautiful ship ! See the other ship coming in. Niall bought this mare at the fair, she is now strong, she is a good mare. They are not good horses yet, they are

young, but they will be strong. Will Patrick be a priest? A house, a wall, lime, a door, a window, light, a floor, a stool, a big chair, a spinning wheel, wool. Cormac made this ship, and that other ship outside, they are good strong ships, they are well shaped (a good shape is on them). Were you hungry yesterday? Yes, and I shall be hungry to-morrow. I am afraid, when I am going home.

## EXERCISE C.

§ 575. If we wish to express the idea that a person *is often or is constantly*, instead of *atá* we use *bréann* (bee'-āN), as, *bréann an aimhrii te m' an tíu ío*, the weather *is usually* hot in this country. In English as spoken in Ireland, or as we say, in the "Irish brogue," this word is translated by "bees;" as, *bréann an tpeanbean tinn go minic*, the old woman *bees* often sick.

§ 576. We can say either--

|                  |                    |
|------------------|--------------------|
| <i>bréann mé</i> | <i>bréann fínn</i> |
| " <i>tú</i>      | " <i>íbh</i>       |
| " <i>íé, íí</i>  | " <i>ííao,</i>     |

or use the better form--

*bríom* (bee'-im), I do be  
*bríom* (bee'-ir), thou dost be  
*bréann íé*, he does be  
*bríomro* (bee'-mid'), we do be  
*bríóí* (bee'-he), -ye do be  
*bríro* (bee'-id'), they do be

The form *bríóí* is hardly ever used. Instead of *bréann* the older form was *bí* (bee'), still used in Ulster.

§ 577. This form of the verb "to be" is called the *frequentative* form, as it denotes what is frequent or common.

§ 578. This form has the same construction as *atá*; as, *bréann an aimhrii fuair, ní bréann (vee'-āN) níóia ag obair*, Nora does not be working; *an mbréann (mee'-āN) tú ag obair?* Do you be working? *bréann an púca 'na capall m' an oróce*, the pooka does be a horse (takes the form of a horse) in the night.

§ 579. The plural form of the article *an* is *na*; as, *na fíu*, the men; *ag na fearaib*, at the men. Notice the two forms, of which more will be said later. The form

ending in *-aib* is used in plural nouns after all prepositions, and only then.

§ 580. *Ní bréann ciall ag na páirtoib óga, agus ní bréann ciall ag na sean-uaoimib, go minic*. *Bréann íoc ar an mbótar m' an ngeimheas, aet bréann an bótar tium m' an aimhrii ío*. *Ní bréann níóia ag obair anoir, atá íí doirca*. *An mbréann aimhrii gairb ar an bfairrige (War'-ā-gě)? atá mo long ar an bfairrige anoir, atá íí ag out go tíu eile*. *Ná cuir an íeol móru ar an mbáo (maudh)*. *Ní bréann feur ar an gcnoc ío, atá íé lom*, ní bréann tpiáitín ag fáir air. *An bfuil tuirpe oir?* *Ní' aet atá tuirpe ar an mbuacail (moó'-āCH-ě/)* ío. *Tabaíroeoó 'so'n láru, ní' tarar ar an gcapall (gop'-āL)* atá muiugín móru an an bfeair (var) óg ío anoir, aet atá íé 'na feair láru, agus bréann íé ag obair. *Ní bríom amuis m' an oróce*; *bríomro aris ag an tme*. *An mbréann an aimhrii fluic m' an Oileán úru?* *Bréann íí fluic go leoru m' an ngeimheas*.

## EXERCISE CI.

§ 581. A common case of *eclipsis*: Nouns in the singular number, preceded by a preposition and the article *an*, suffer eclipsis of the first consonant--

*m' an ngeimheas (ne'-roo; Munster, nee'-ra, nei'-rā)*, in the winter.  
*ar an mbótar (mō'-hār)*, in the road.  
*m' an bpáirc (baurk)*, in the field.  
*ar an gcnoc (gun-ūk')*, in the hill.  
*m' an bpíon (veen)*, in the wine.  
*m' an bpozmair (Wō'-Wār)*, in the autumn, harvest.

Words beginning with *o*, *t* are not eclipsed, as a rule, except in Munster.

Thus, *ar an tóin, m' an tíu*, would be in Munster *ar an nóin* (Noon), *m' an otíu* (deer). *atá poll ar an tíg*, there's a hole in the house, is a popular saying, meaning "look out, there's an eavesdropper near."

§ 582. Notice that in order to have eclipsis as above, you must have present:—1, a preposition; 2, the article *an*; 3, a noun beginning with *b*, *c*, *f*, *g*, *p*.

§ 583. Donal went up to Donegal with the horse, and he bought another horse in



the fair. There is a bridle on that old horse, and a fine saddle. Cormac sold a sheep at the market, he got a pound for the sheep (Gaera) and £20 for the horse. The cow is outside in the road, the calf is in the pasture field. The blacksmith has a new anvil. Were you in the boat when it went down? No, I was on the island, but I saw the boat going down. That eagle *does be* up on the cliff. Did you see Art inside? No, he *does not be* within except (áēt) in the night. The water (masculine: an τ-uirge) *does be* cold in the winter. That field *does be* yellow in the autumn, but that other field *does be* green. The water in the well *does be* cold.

#### § 584. SOME SIMPLE PROVERBS, &c.

b'róeann áo (au) aṁ amasán, a fool usually has luck; *lit*, luck is on a fool.

b'róeann an ṁiunne (eer'-in'-ē) reapiḃ, the truth is usually bitter.

ní b'róeann tpeun buan, an impetuous person (*traen*) is not usually persevering, lasting (boo'-án).

#### SAYINGS.

§ 585. Níl neaṁt aṁaṁ aṁi, I can't help it. Or. in Munster, níl leirgear (lei'-ās) aṁaṁ aṁi. I can't cure it.

Beannaét leat. So n-éiungró (nei'-ree) áo leat, *or*, so n-éiungró an τ-áó leat. May fortune succeed (*lit*, arise) with you. This is the usual Munster phrase.

§ 586. So meungró (maé-dhee) Dia tú (hoo). May God increase you. So meungró Dia do rtóir (sthōr), God increase your store. treasure. (Compare a rtóir, á sthōr, O treasure; a rtóirín, O little treasure, a rtóir mo éiorde, treasure of my heart, &c.) So meungró Dia im aṁur bainne óuit, God increase butter and milk for you. All these are expressions of thanks.

#### EXERCISE CII.

##### ECLIPSIS—FURTHER EXAMPLES.

§ 587. Inṁ an mbaile (mwal'-ē), in the town. This is the usual phrase for "at home," and is usually shortened to 'ra mbaile, as, an bfuil reapi an tige 'ra mbaile, is the man-of-the-house at home? Níl bean an tige 'ra mbaile anoir. Distinguish

between 'ra mbaile, or aṁ baile, *at home*; a baile, homewards; ó baile (ō Wal'-ē), from home.

Inṁ an gcúinne (goo'-ne), in the corner.

§ 588. We have already seen—

|                   |                   |                                   |
|-------------------|-------------------|-----------------------------------|
| atám mo' }        | luige, I am       | } <i>lying, sitting, standing</i> |
| atáir 'oo }       | fuirde, thou art  |                                   |
| atá ré 'na }      | reapain, he is    |                                   |
| atámuro 'naṁ }    | luige, we are     |                                   |
| atátaoi 'n buir } | fuirde, ye are    |                                   |
| atáro 'na }       | reapain, they are |                                   |

We have now to add—

|              |                       |
|--------------|-----------------------|
| atám 'mo, }  | coolaó, } I am        |
| atáir 'oo, } | comnuirde, } thou art |
| atá ré 'na } | toir, } he is         |
|              | óuirgeaét             |

|                    |               |          |           |
|--------------------|---------------|----------|-----------|
| atámuro 'naṁ, }    | gcoolaó, }    | } we are |           |
| atátaoi 'n buir, } | gcomnuirde, } |          | } you are |
| atáro 'na }        | toir, }       |          |           |
|                    | nóuirgeaét    |          |           |

asleep, at rest, silent, awake.

atá rí 'na luige, 'na fuirde, 'na reapain, 'na comnuirde, 'na toir, 'na coolaó, she is, etc.

§ 589. An bfuil tú 'oo coolaó (CHÜL-oo) róp? Níl'im, atá mé 'mo óuirgeaét (roosh'-āCHth), níl coolaó oim. atá bean an tige tinn anoir, b'róeann rí 'na fuirde inṁ an gcúinne. Bí 'oo toir, a páraiaṁ, níl ciall aṁat. Ní b'róeann bean 'na toir go mme. B'róeann ciall aṁ amasán. atá Donncaó 'na reanreapi anoir, aṁur ní b'róeann ré amuṁ. atá páraiaṁ aṁur Seumur 'na gcoolaó (güL'-oo). An bfuil an báiró 'na toir?

focal (fük'-äl), a word;  
rean-focal, a proverb.

atá an bean úo 'na toir, ní fuil focal aici. Nuairi éamig páraiaṁ go h-éiminn, ní maib ré 'na toir. An maib Dóimall 'ra mbaile inoe? Ní maib, bí ré ar baile, bí ré aṁ an aonac. An bfuil reanfocal aṁ bit aṁat? Sombeamuigró Dia óib; tapirteaé, a Diaimuro, aṁur fuirde ríor. An bfuil reapi an tige inṁ an mbaile anoir? atá capall uaim. Bí an reanruinne 'na fuirde inṁ an gcúinne, aṁur bí an páirte beag 'na reapain fuar aṁ an rtól. Bí an Rí 'na luige, áet ní maib ré 'na coolaó, bí eagla aṁi.

# DUAN MOLTA AR SAGART ÉIGIN

Do bí tuairim a' leat-éuro bliasáan ó  
foim m' an mBaile n'Dub i gConnrae  
pòpelaige. Tá dá baile 'ran Connrae  
rin ar a nglaoṡar i mBeurla Ballyduff,  
ceann aca i b'p'ia-iaṡar na Connrae, roip  
Lior mói 7 Mainitirí fear Muiṡe, 7 an  
ceann eile 'ran oipṡear, leat bealaig roip  
pòpelaige 7 Cill Mhic Tómair. Aṡṡar  
liom ip é baile M' Ouib ip ainm do'n baile  
toir, 7 ní aip ro aṡṡar an mBaile n'Dub i  
n-aice an leapa Móir atáṡar aṡṡar 'ran  
oán ro. Mí 'L a f'ior cia do iunne an oán.  
Táir na l'ieaṡa ro "E. S. K." iṡiobṡa  
'na oiaṡ, aṡṡar ní oóig linn gupab é an p'ile  
do iṡiob an oóib ro aṡṡar. Luairṡear  
an cúṡear ro ran oán .i. Wellington,  
Stanley, Peel, Lyndhurst, Graham. Bí  
ceat'iair aca .i. aṡṡar oinne aca aṡṡar  
Wellington, m' an g'abinet 'ran mbliasáin  
1841. Oair noóig ip le linn a p'ime-rian  
do iunneá an oán ro. Mí hé a móir-  
mairṡear aṡṡar a f'impl'oeaṡṡar p' oearia oúinn  
a cúir i gcló. Do bí an iṡiobinn aṡṡar an  
atáir p'earar Ó Caṡarais (beannaṡṡar Dé  
le n' anam), do bí 'na iṡarar p'obuil i  
n'Oúin ṡaribáin, 7 tar éir báir o'fagáil oó,  
p'uarir an atáir Labháir Oimono an  
iṡiobinn, 7 cúir aṡṡar t'ual oimanne í.

Slán a'p mile beannaṡṡar  
ó éuaṡṡar tar p'liab 'noir canaim  
cum mo p'pionn'ia áluinn iṡarar  
atá lonn'puiṡṡar ó'n Sp'io Naom,  
atá i gclú 'r i gclú mar aingeal,  
'na o'p'ann p'oil'p' 'nar mearṡ-ne,<sup>1</sup>  
mar o'p'óm g'lóip'iair 'na tait'neam  
i Láir p'ar'iaṡar na p'eult.  
Dá mbaṡ liom p'ogluim Horace,  
bí 'na uṡar móir p'áir,  
nó Virgil bí lán o' eagna,  
nó Homer ó 'n n'ṡp'is,  
leat ná t'uan a mair'ir  
nóir b' p'érir liom a éanaṡ,  
aṡṡar go p'ab bur'oeaṡṡar Dé ar aṡṡar baile  
i n-ar cúir Sé éuaṡṡar é.<sup>2</sup>

A'p ip o'baṡ an iṡeul tá aṡṡar<sup>3</sup>  
aṡṡar an mBaile Dub le tamall,  
ó o'imṡis uair ar iṡarar,  
o'fag o'ob'ionáṡ aṡṡar n-aon;  
atá aṡṡar cailin áluinn cneap'oa  
a'p aṡṡar buaṡáil c'ioṡa tar  
a'p aṡṡar p'eanuine aor'oa caite  
aṡṡar p'ioir-gol 'na o'ér.  
Mí lionṡar liom 'nuair maṡṡar<sup>4</sup>  
ar a móir-léigean 'r a éaṡar  
cum p'earais oona éabair  
cum p'liṡe éaṡar na naom;  
'r dá mbaṡ éuaṡṡar do éuaṡṡar 'ná an  
éaṡar,  
p'ear'álp'ar<sup>5</sup> p'é do beaṡ,  
a'p do p'ileáṡ o'p'úṡ na b'f'laitear  
ann anuar ó Mlac Dé.

'S anoir ip méinn liom labair  
ar móir-léigean a'p t'p'ite ar iṡarar,—  
ip é Father Meany meap'aim  
beir 'na p'pionn'ia do'n éléir;  
Cia p'oa p'ar na har'ail,  
'r a mbeaṡ ip p'ioir do lean p'é;  
nóir baig ó cum caite  
aṡṡar le p'ioir-boṡar Dé.  
Tá na ceur'oa mná 'g'ur p'earia  
go naom'ia aṡṡar iompur iṡabuil  
ó táir p'é 'n-ar mearṡ-ne  
p'á g'p'ion éir na naom (?) ;<sup>6</sup>  
A'p an p'eaṡṡar Lá o' 'n t'p'eaṡṡar  
buṡ b'p'iaṡ leat é 'na p'ear'aim  
p'á élu na naom 'r na n-aingeal  
ar atóir Mlac Dé.

p'eul na 'totallers in aṡṡar baile  
éuaṡṡar do p'ú g'eall'aim'it o'angean  
ól aṡṡar p'oir do p'eaṡṡar  
go p'p'iceann a p'aoṡal;  
'noir ó o'imṡis uair ar iṡarar,  
atáir p'ao p'ú a' cap'ar  
'r a' l'uiṡe cum oíl an leanna  
le hantoir<sup>7</sup> dá g'p'ar.  
Lá a mbáir 'na l'uiṡe ar a leabar,  
beró a b'p'ear'ar mar p'liab 'na n-aice;

ní beirò beoir le hól ag neac oíob;<sup>8</sup>  
 ir mo tpuaisge iad lá an tsleíbe;<sup>9</sup>  
 beirò a gceoróe 'r a steanga taptmair,  
 beirò Rí na gcuimácta i bfeairg,  
 agur imteo'io uairò fa mallaect  
 go hóròpeact na lánne<sup>9</sup> clé.

Stao go fóill 'r véan maectnam  
 ar iuan a lánne<sup>9</sup> 'ra' baile  
 ir peanra atá 'n-ar mearg-ne—  
 ir é lior Mór na Naomh:  
 ir ann do éirí convent  
 de nuns atá fa mairg  
 atá 'tabairt léiginn a' r teagairg  
 do ríor-boctairb Dé.  
 atá ré annróo 'na fearam,  
 mar teac seagáin Uí Óáiti,<sup>10</sup> a' maectnam  
 fa bhón i noiarò an tragarait  
 doob' fearu inr an éleir;  
 'nuair bí ré róo 'n-ar mearg-ne,  
 ní earbarò fíri ná éapail  
 ná rór raorí cum clocha leagao  
 ar éis bhairmíoghn' na Naomh.

A' r i nēiunn móir, cia fairmng,  
 ní maib a bairi le pagáil o' Ó Conaill;  
 do fáruig ré róo Grattan  
 an bhanaac a' r Ó Néill;  
 'nuair bí maite Mumhan go neaptmair<sup>11</sup>  
 i gceorais éuar fa ghuam,  
 do eug ré an sway éar n-ar éugann  
 ó 'n mburóin móir go léir.  
 Má éiréatam ar a gairgeao.  
 ní bpuigeao i nēir' a fáimail,  
 cia go bpuil na millúin fear ann  
 ir áilne fa 'n rpeir;  
 Dubhlinn do bí fa bhataib  
 go cióda i gcat Cluantairb,—  
 oá mbeir mo bpuonra i n'áice,  
 ní tuitreao leir na Danes.<sup>12</sup>

Cia bpuan do bí tpeun neaptmair  
 i gcat na rluag i gcluain Tairb,  
 a' r Conn móir ceuo-éatác  
 bí tapra lútmair tpeun,  
 maétreaclann 'r a tpuip fa arim

éuir Tuirgēir oá báoao i Loé Anon, (r)<sup>13</sup>  
 arit móir, a' r Ceallacán Cairil  
 do épearguir na Danes;  
 An méio rin 'r mo bpuonra pagairt  
 beir i steannta' a éile fa arim,  
 do épitreao c'póin na Sacron,  
 a' r gēobmaoir Repeal;  
 beiréao Wellington a' r Stanley,  
 Peel, Lyndhurst, agur Graham,  
 go tpeit ar liort na maib,  
 a' r beiréao éire agann réin.

'S anoir atámaoir cpeacta,  
 ó o'méig uairn ar pagairt,  
 áeari na mboct,<sup>14</sup> 'r a gcaparo  
 lá an gēimhíro<sup>15</sup> éuairò gēir  
 'r anoir i otuir an earpailg  
 ag innhínt duit a n-earnam,<sup>16</sup>  
 do fpuirgeolá a mbearta<sup>17</sup>  
 óo' époróe le tpuairgméul.  
 Rí na gcuimácta am' fpeagairt,  
 raogal rava éabairt dom' pagairt,  
 a' r bhairmíogain gēal na n-aingeal  
 do' rtiúmuao go lá an éis;  
 a' r go otagaró na mílte aingeal  
 'r an mlaighean glóimhar 'o áice,  
 a' tabairt reilb' duit ar na flaitir  
 a' ríor-molaó Dé.

#### An Ceangal.

'S a Father Meany, mo leun a' r mo mairg  
 éuairò éu,  
 a pagairt léigeannta ba naomta oá  
 bpeaca tuairparg;  
 anoir táim piéro leat; ní fuil éiréact ná  
 maite im' éuantairb;  
 a' r mo beannaect léigim go n-eugrao éar  
 rliab ó éuaró leat.

nótaróe.

<sup>1</sup> MS. na éran raolre iona náir meargne. <sup>2</sup> MS. gac baille anáir ré éugann é. <sup>3</sup> Liróann an gué ar an gceuo riolla oá leiréio ro o'focal n. agam, agann, le leiré chuinn, 7 ar an rapa riolla le Cuigeao Mumhan, áct ir mimic ag'am, ag'ann, 7c., i bpuiréact na Mumhan. <sup>4</sup> MS. ní éiongna liom é anuair oá machnuigeam. <sup>5</sup> MS. ééar-páolairé. <sup>6</sup> Deiréar "rimeál" i gconnaectairb: "ní mó oáta i bfallang mhumhige 'ná rimeála i bfoclairb gaeóilge," doubairt connaectac lá le n-ar gcaparo



an buairead. 'Sé an focal change, ó'n mbeirle sacranac nó ó'n mbeirle bhrangac, ir bun do'n focal ghaeðealac ro. <sup>6</sup> MS. rað ghean cheart na naomh. <sup>7</sup> MS. le éonnoil. <sup>8</sup> MS. le éoil aige don neac roib. <sup>9</sup> MS. an eplead; ir minic "b" caol 7 "m" caol gan don bhrí roir óá góad 'rao 1 gcanamain na muman. <sup>10</sup> MS. mar éad éadain i óá. <sup>11</sup> MS. anáir abí maraib na múnán go neapbar. <sup>12</sup> MS. ní éirpáid ré leir na daner. <sup>13</sup> MS. cuir tuirgeirir óa bádan loé anon. <sup>14</sup> MS. na moctáin. <sup>15</sup> MS. an tceatna. <sup>16</sup> MS. a nairnaib. eapnaib = eapbad. <sup>17</sup> MS. do éuirguitacó amara.

## seadhna.

(Ar leanamaint.)

Tiomáin ré leir, as caint leir féin ar an gcuma rann, go ceann 1 bpa. Fé óeiread do ppeab ré 'na fúide.

"Ragao anoir láitpeac," ar reirlean, "7 violpao<sup>1</sup> Diaimuro, 7 tabarpac<sup>2</sup> tuillead leatari a-baile liom."

Tiomáin ré leir ceann ar aghar, 7 níor ptao cor leir do oti go raib ré ar aghar tige Diaimuro amaé.

Bí Diaimuro 'na fepam roir óa líg an roir<sup>3</sup> ar an gcuma gceutona 'na raib ré moé pome rin.<sup>4</sup> Ba gnat leir a lán óa amirir do éatcan mar rin, 'na fepam ra' roir 7 a guala leir an uirram, 7 é as feucant, ríor an bótar 7 ruar an bótar, ríor an bótar 7 ruar an bótar, gac-pe otamall.<sup>5</sup>

"Ainú, a Seadhna, cao do imitig oir?" arpa Diaimuro.

"Anoais, níor imitig raic, a Diaimuro," ar reirlean, "acé do éanaig éugac-ra leu' éuro aigro. Seo éuit é," 7 do fín ré púnt éuge.

"Ní raib ré 1 bpa gan teacé irteaé éugac," arpa Diaimuro, 7 do éug ré feucant gheannmari ar Seadhna, reib mari berdeao anirar aige nári b' ar an gceirto do ruair ré an t-airgeao.

Éug Seadhna a feucant, 7 oubair, "Bí ré po geallta éom póm an donac, 7 ní bpuarar é go oti moir."

"Ainú," arpa Diaimuro, "7 cao ba gáo an oitnear go léir? Ná éeapao ré an

ghó 1 gceann reactmame nó coigéigir. Táir éom ruair 7 óa mbao ná leigpéa do éaoib ar don leabaró le trí oitce. An raibar amur 1 n-aon ball ariar?"

"Amur 1 n-aon ball ariar? Cá mberóinn amur ariar, ariu? Ní raibar go oemim, acé 'nuair éuaoar a-baile ó 'n donac, do fúirdear ra' éataoir 7 do éuit mo éotao oim, 7 geallaim éuit gup fanar anirain go marim moir."

"Domair, ir gheannmari rann oe,<sup>6</sup> 7 péac, 'nuair bír as páganr' an tige reo um éiréonóna moé, ní raib don ruar tige oir, 7 bí ré 'na éiréonóna móir lusc. Cáir fanar?"

"Maire beannaéc Dé 1 leir anmann do marib, a Diaimuro, 7 leig oom réin.<sup>8</sup> Níor fanar 1 n-aon ball acé oir a-baile láitpeac. Ní hól ná imir bí as éeanam buaoaréa éom, geallaim éuit é."

Do fín ré an punt éom Diaimuro 7 éug ré a bótar air, gan a éuillead iuguir, ar eagla go gceirpaoe a éuillead ceirpeanna air. Bí ré ceapugéte luac a trí nó a ceatari oe púntaib eile do éabair leir, acé bí rganmraó air go bpuaróacó Diaimuro oe cia éug an t-airgeao.

As gabáil an bótar a-baile éo, do bí a aigead 7 a intinn tré n-a ééile, 7 é as cup 7 as cúnteam,<sup>9</sup> as cup 7 as cúnteam, as raparó a éeanam amac cao o'imitig ar an airgeao lá an donais.

"Óa mberóinn agmacnam air go ceann bliadhna ó moir," ar reirlean, "ní féao-rann a éugirint cao é an bhrí acá leir." Agur 1 gceatcan na rligé níor rgar an lám éle leir an taob oe 'n ber go raib an rparán lea'ritig<sup>10</sup> oe, 7 do bí an lám éeap-ráitce go huillinn 1 bpóca an bpuirte aige, 7 é as cup an oir tré n-a mérieanraib.

Sile. Cao é an raibe éom ré éo, ber óa cup tré n-a mérieanraib, a pég?

Pég. Ní fepoar 'an rpaogal, a Síle, acé bí ré óa éeanam, pé 1 nériunn é,<sup>11</sup> 7 níor ptao ré ée go otáin ré a-baile. Bí ré

1 b'pionn nìò b'feairi<sup>12</sup> èum na mine 7 èum na n-uall an uairi rin, ionà marì b'ì pé mroé mionne rin, 7 o'it pé a d'aoit<sup>13</sup> o'io. B'ì pé a'g ite 7 a'g maètna<sup>14</sup> go ceann 1 b'pao. Fé d'heiread'oo p'ao pé 7 buail pé buille d'á boir a' a leat-ghlúin.<sup>14</sup>

"Dai an b'pocit<sup>15</sup>!" a' p'iean. "d'á b'peicead' Oiaimuro an capall dub úo ceannuighe a'gam, ní p'or cá p'ao'paoir na ceir'oeanna. Ní ber'oead' aon b'ieit a'gam a' d'ul uarò. Tá pé mó-ghéaricúir'ead' a' p'ao. 'Nuairi éabairpá leat-p'geul<sup>16</sup> oo, 7 baò o'ois leat go mber'oead' iéit leir, i' a'hlarò oo ber'oead' pé 1 n-a'c'p'ann<sup>17</sup> ionnat níor oamgne. B' f'eroir, o'ér an t'pao'gail, g'uiab a'hlarò marì i' p'eari é nári èeannuighear capall ná bó. I' cuma liom ó tá an t-a'p'geao a'gam. M'arib'oead' an capall úo mé, 7 ann'p'ain ní ber'oir na t'p' b'ia'ona veug féin a'gam. A'g'ur óri nári èeannuighear an bó. ní g'áò o'om ber'it a'g loig m'ná èum a c'p'ur'oe. B' f'eroir nári b' feairi p'ain é<sup>18</sup> marì p'geul,—'an puo baò m'eara le o'ime 'ná a b'ar, ní p'ear'p'ari pé ná g'ur b' é l'ari a leara é!' O'ean'p'ao na b'p'og'ao, 7 ann'p'ain p'ag'ao a'g t'p'ual a' Oiaimuro, 7 tabairp'ao liom luac d'á p'unt, 7 ann'p'ain luac èer'p'ie b'p'unt, 7 marì rin. h'a-há! a Oiaimuro, p'ead! p'ead! p'ead! Sleam'no'earò an p'geul p'uar g'an p'ior vuit. Nári' móri an o'allac'án mé, nári èum'niug' a' an p'liuge rin a' o'uir? Dai nóin ní ber'oead' nìò a' b'it baò m'eara o'om 'ná a'inn a'p'igro oo d'ul ama'c o'rim l'at'p'ieac bonn marì rin. O'ear'p'ar'oe g'uiab a'hlarò oo g'or'oear ó o'ime éig'ín é. A'c' 'nuairi cuip'ari ama'c 1 noiarò a è'ile é, ceap'arò g'ac don-ne', nìò nac iongnad', g'ur a' mo è'p'ro a berò pé o'ean'ea a'gam."

'Nuairi b'ì an méro rin roc'p'ag'ad<sup>19</sup> a'g'noir o'ean'ea a'g'e, è'og pé g'p'iem eile ve 'n m'inn 7 o'it, 7 o'aim'p'ig pé d'ball eile 7 oo è'og'mun; ann'p'ain oo è'ap'p'aim'g pé è'uirge a è'uro leat'airi 7 a è'uro cé'ar'ac 7 a è'uro p'náite 7 na meanuic'roè caola 7 na meanuic'roè

p'ain'p'ia 7 na cip, 7 oo è'iom pé a' obairi. 'Nuairi bioò pé a'g obairi. ba b'ear leir ber'it a'g p'ior-è'p'ion'án, 7 i'roé<sup>20</sup> an p'or'it i' mó bioò a' p'ubal a'g'e—

Ó! g'p'ead'ad' i' o'uar o'it!

A è'ail'lig p'ain'niug<sup>21</sup>,

T'ug o'rim p'us'c ban

È'p'ieann—

Go b'p'uil d'á è'luair o'it

Com móri le p'lu'p'aro,

A r'p'ur mó-móri marì

Beul o'it!

D'á b'p'ag'ainn ó'n Ruac'ear'g

Go p'or'it d'ban m'ó'p'ie

'G'ur Malla ó è'uarò m'arì

S'p'ie leat.

An è'lar'oead' p'uaò 'g'ur

A b'p'uil ve buail ann

Ní p'ín'p'inn p'uar mo

S'ao'gal leat.

Job. Ba d'ear an c'p'ion'án é. A'c' ní p'ear'p'ari cao uime g'ur t'ug'ad' "cail'leac p'ain'neac" uip'it. I' o'oea g'uiab a'hlarò oo b'ì p'ear'p'og' p'g'ám'te uip'it, marì a'c'á a' c'ail'leac<sup>22</sup> na m'p'roc.

(lean'p'ari ve p'eo).

#### TRANSLATION—(CONTINUED).

He drove on talking to himself in that manner until the end of a long while. At last he jumped up standing. "I will go now at present," said he, "and I will pay Dermott, and I will bring more leather home with me." He drove on straight ahead, and a foot of his did not stop until he was opposite Dermott's house out.

Dermott was standing in the door-way, in the same position in which he had been the day previous. It was usual with him to spend much of his time in that way, standing in the door, and his shoulder to the door-post, and he looking down the road and up the road, down the road and up the road, every second while.

"Aroo, Seadhna, what has happened to you," said Dermott.

"Indeed, not a bit has happened (to me) Dermott," said he, "but I have come to you with your money. Here it is for you." And he reached a pound to him.

"It was not long coming in to you," said Dermott, and he gave a queer look at Seadhna, just as if he had a suspicion that it was not out of the trade he got the money. Seadhna understood the look, and he said, "It was promised to me before the fair, and I did not get it until to-day." "Aroo," said Dermott, "and what need was there for all the hurry? Would it not do the business at the end of a week or a fortnight? You are as fagged as if you had not put your side on any bed for

three nights back. Were you out anywhere last night?" "Out anywhere last night, aroo? Where would I be out last night? I was not, indeed; but when I went home from the fair I sat in the chair, and my sleep fell upon me, and I promise you I remained there until the morning to-day (this morning)." "Why, then, indeed, that is strange; and see, when you were leaving this house on yesterday evening there was no sign of drink on you, and it was very early in the evening. Where did you stay?" "Wisha, the blessing of God to the benefit of the souls of your dead, Dermott, and let me alone. I did not stay anywhere, but to go home at once. It is not drink nor play that was making trouble for me, I promise you it." He handed the pound to Dermott, and he took his road upon him without any more delay, for fear any more questions would be put upon him. He was determined to bring the value of three or four pounds more with him, but he was terrified lest Dermott might ask him who gave him the money.

While he was going the road home his mind and the current of his thoughts were in disturbance ("through and fro"), and he putting and balancing, putting and balancing, trying to find out what happened the money on the fair day. "If I were to be meditating on it for a year from to-day I could not understand what is the meaning of it." And all the way the left hand did not part that side of the vest inside which the purse was, and he had the right hand up to the elbow in the breeches pocket, and he putting the gold through his fingers.

SHEILA. What good did it do him to be putting it through his fingers, Peg?

PEG. I did not know in the world, Sheila, but he was doing it at all events, and he did not stop of it until he came home. He was in a better humour for the meal and for the apples than he was on the day previous, and he ate enough of them. He was eating and thinking for a long time. At length he stopped and struck a blow of his open hand on one knee of his. "Dar a burtoor!" said he, "if Dermott were to see that black horse purchased by me, it is unknown where the questions would stop. I should have no chance of escaping him. He is entirely too sharpwitted. When you would give him an excuse and you would imagine that you would be done with him, it is how he would be fastened in you more firmly. Perhaps, after the world (after all), that it is how it is best that I did not buy a horse nor a cow. I don't care, as I have the money. That horse would kill me, and then I should not have even the thirteen years. And since I did not buy the cow, I need not be looking out for a wife to milk her. Perhaps, it is just as well as it is for a story (perhaps it was never better). The thing a person would regret more than his death, he does not know but it may be the very middle of his good fortune. I will make these shoes, and then I will go to Dermott, and I will bring two pounds' worth, and then four pounds' worth. Ha, ha! Dermott, then! then! then! The business will slip upwards unknown to you. Was I not a great blockhead that did not think of that plan at first? Sure there could not be anything that would be worse for me than to have the name of money to go out on me all of a sudden that way. It would be said that it was how I stole it from some person. But when it will be put out by degrees (after each other), every person will imagine, a thing not a wonder (as a matter of course), that it is out of my trade it will have been made by me."

When he had that much settling of mind made, he took another bite of the meal and ate it, and he provided another apple and chewed it. Then he drew towards him his leather and his wax and his thread, and the small awls, and the thick awls, and the lasts, and he began to work.

When he used to be working it was a habit with him to be constantly humming, and this is the tune which he used mostly to have going on:—

Oh! torment and trouble upon you!

You bristly hag,

Who didst bring on me the hate of the women

Of Erin;

You on whom there are two ears

As large as a shovel,

And a *puss* entirely too large

As a mouth on you.

If I were to get from Ruachtach

To the bank of Avonmore,

And Mallow away to the North

As a portion with you,

The brown Cledah and

What cows are upon it,

I would not stretch out

My life with you.

GOB. That was a nice humming. But I don't know why did he call her a bristly hag. I suppose it was how there was a thin beard upon her as there is upon Cailleach na mbroc (the hag of the badgers).

(To be continued.)

#### NOTES.

<sup>1</sup> *Óiol* in Munster = "sell" or "pay;" in Connaught, *óiol* always = "sell," *íoc* = "pay." In Munster *óiol* *ar* *nó* = "to pay for a thing."

<sup>2</sup> *Ṭabairpao*, formed by analogy with the regular verbs. The more usual future is (*oo*) *béarpao*, *béarpao*, and after certain particles, *cuibpao*.

<sup>3</sup> See "An Unexplored Region," *G. J.*, vol. 5, No. 7. *Ohá liḡ* an *oophur* may refer either to the two sides of the door or to the lintel and threshold.

<sup>4</sup> Note this use of *inné*. Likewise *Lá ar n-a bánaé*, the following day.

<sup>5</sup> *ḡac* *pe* or *ḡac* *le*, every second, every other, each alternate. . . . The old word for "second" was *ala*, *mo ala huair* = an *oapa huair*. The locution *cech la* (now *ḡac le*, *ḡac pe*) is probably for *cech ala*: *cech la huair* = *ḡac oapa huair*. Note that *ḡac* is, in Munster, commonly pronounced *ḡeac*. *ala* has changed into a variety of dialectical forms used in different districts, as *oapa*, *oapna*, &c., but the form *oapa* has been fixed by standard writers.

<sup>6</sup> "That (aspect) of it is queer. <sup>7</sup> Better *págáil*.

<sup>8</sup> *Péin* gives a certain pettishness to the request.

<sup>9</sup> "Putting and balancing," reflecting first on one side of the question and then on the other, in order to think it out. A common expression.

<sup>10</sup> *Leat'raig*, within: *leatmuig*, *leatcuair*, *leatciar*, etc., are no doubt for *leat* *ir* *irraig*, *leat* *ir* *amuig*, *leat* *ir* *cuair*, *leat* *ir* *ciar*, etc. In Connaught, *taob* *irraig*, *c. amuig*, *c. cuair* or *c. ó cuair*, *taob* *ciar*, 7c.

<sup>11</sup> "At all events." With our fathers, *éine* was the world, or the best part of it.

<sup>12</sup> Note tense sequence. *Tá* *ré* *í* *bronn* *nió* *ir* (*nióir*) *feairr*: *beir* *ré* *í* *bronn* *nió* *bur* *feairr*; *berdeas* *ré* *í* *bronn* *nió* *bao* *feairr* (*nió* *b'feairr*). The future forms of *ir* are not in common use: *buó*, relative *bur*.

<sup>13</sup> *Uaoiteim*, *uoáeaim*, *uóeaim*, *uóiteim*, a sufficiency. In Connaught also *ó* *íe* *íe* *a fáite*; and *óiol* also = *uóeaim*, but has a wider scope = "what is enough for one, what is fit for or worthy one."

<sup>14</sup> One thing of a pair is commonly designated by prefixed *leat*, which must then be taken in its sense of



"side" (cp. latus) and not of "half:" e.g. leat-fúil, leat-lám, 7c.

<sup>15</sup> For portúr, missal, breviary; French, *porte-heures*.

<sup>16</sup> For leitrgeul.

<sup>17</sup> 1 n-áepann, stuck, entangled. In Connaught also 1 n-áinne (= áinneiré?), entangled, 1 bparcód, stuck.

<sup>18</sup> "Perhaps it is all for the best."

<sup>19</sup> The genitive should strictly be rocpunḡe.

<sup>20</sup> 1r rú é, "the following is." This demonstrative form, referring to what follows, does not appear in standard authors or in grammars. In Connaught, rúro (u short) is similarly used. It seems to stand to ro, as rúro to rín. In Irish, rín points to what is already mentioned, ro to what is coming. In English, "this" often points to what has been mentioned, and rín may in such cases be rendered by "this" in English.

<sup>21</sup> Making caillead masculine.

[The foregoing notes are partly by Ed. G. J.]

peasap na Laoḡaípe.

### maslaō an píopa.

Cuimh ḡgeul cuimh cḡáirte oir

a úirín ḡránna

ḡad nún<sup>1</sup> 1r ḡad marom

1r tú mune mo éneac

1r ḡuḡ tuḡa o'ḡḡaib<sup>2</sup> mé

ḡan rḡḡe ḡan ḡḡálar

ḡan cuḡrt ḡan éáirte

ḡan éion ḡan mear.

1r leat ḡan ámhur

a éuit mo ḡlante

mo ḡaoḡal a'ḡ m' ámhur

a éait mé leat

áct mo leun a'ḡ m' ámhur

ḡan mé éall 1 nḡeanrui

1r beirínn ḡaoḡaíac ḡannac

maḡ ḡad ḡear.

Naé mipe an ḡeula<sup>3</sup>

ḡan biaō ḡan euraō

ḡan uḡuaō ḡan euraōil

ḡan rḡuaō ḡan oac

áct maḡ beiríneac ḡear bḡeḡe<sup>4</sup>

beiríneac a'ḡ mḡaḡaō eunlaí<sup>5</sup>

ḡur tuḡa ḡleuḡta

ḡur laḡeao vo mair.

Éui mé hata lára

air vo baíur fáirḡe

oíol úí éḡḡa

ḡuḡ labair an fob

ḡur éiríḡ mé cḡáirte<sup>6</sup>

maḡ ḡeall aḡ éáir

a'ḡ oá mḡeo oá bḡḡann tú

níor oún vo élab.

'S tá mo éom ḡan bḡirte

1 mearḡ na ḡcḡíor'raíre

a'ḡ mo éuro ḡa'ḡ nḡíorac

ḡuḡ oóḡeao a leat

1r ḡuḡab é ḡuac mo ḡálar

vo bḡeac mo láirḡnre<sup>6</sup>

1r mo bḡirte 1 nḡeall<sup>7</sup> uam

ḡḡ bean tabac.

An cḡáí ḡaoileao níra

mé beir 1 oḡeac na ḡeolta

ḡḡ caiteao rḡóla

nó a'ḡ veunaō ḡar<sup>8</sup>

bíor mo láirḡnre oóḡe

aḡ éeallaiḡ Séoirra

ḡḡ caint 1r a'ḡ comḡaíō

1r a'ḡ caiteao tabac.

áct anoir ḡo cinnce<sup>7</sup>

cuimh cúl mo éinn<sup>7</sup> leat

a'ḡ ḡo bḡáí aḡir

ní éaitḡeao ḡail

éiríḡ<sup>9</sup> rai

1 bḡuil Kelly an rḡeaoóir

caí vo ḡaoḡal rḡeir<sup>10</sup>

ná rai aḡ éair.

Séoirra Orboim.

ḡuair mé an oán ro aḡ mairlaō an píopa ó Uilliam Ó Riain, ḡear acá 'na comḡnre inr a'ḡ ḡcairleán Nuao 1 mḡair na ḡailḡne. Mairéann rór an ḡear aḡ a nḡeairna Orboim an oán, 1 nḡar o'ḡ uacōar áir. Oubairt Uilliam Ó Riain an oán ḡḡ cuimḡuḡaō vo éinnac na ḡeoirḡe 1 nḡailḡ.—Mac N.

Tá comḡneac 7 oún-éall 1 bḡiríneac na mḡuam, 7 tá rḡmplíneac 1 bḡiríneac leiré cuimh—1r iao na habḡáin tuairé, 7 ní hiao oánta na bḡileao aḡeirimio. Tá an ḡeul ceuna le himḡin 1 oḡaō na ḡeuláiréac. 1r mór an oúil acá ḡḡ na oamib ó éuar ḡan ḡeacal ro o'ḡbḡaib 1 n-a nḡeuntar mion-ḡáir 7 mḡaō fá neirib beaḡa ḡuairéa. Ba oíob vo na habḡáin uo vo bí ḡḡann éana ḡan imḡleab, .i. "Sláinte na neun,"

"Carrann na miona," "an Chaoi na bheag dhíleap,"  
7c. Tá cuillead aca clóbuilte fan leabair  
"Siampa an Sheinirib." 7 go veimhin péin, táro dá  
noeunah ag na doimib fóir, pé áit éar nó éaró i  
bpuil ar oeangá dá labairt ag an rluag.

<sup>1</sup> Núm = nóim, neom, trápónón, nonae pa' laioin.  
doeipio "múin," "túin," 7c. go mmoic i gConnactaib  
i n-ionad "móin," "tóin," 7c. <sup>2</sup> Tá an tSean-fuim  
ro ar pasáil fóir i gConnactaib. <sup>3</sup> Ní éuim  
"reucia" i gceart, 7 beirim burdeac ve "mhac n." <sup>4</sup>  
dá mineoacó pé é, 7 a dó nó a trí ve páirtib eile oo  
rghioabó ag cup céille an focail i ceuigrin oúinn.  
bherdeacó pé coim maic aige fan am geuona gluar  
éigin oo tabairt ar na focail ro, oo péir map tuis-  
tear i meair na noaime iao, i. upuab, eudail, "5p  
labair an fob," clab, móla; 7 cuillead páirtib oo  
tabairt, ar éor go mberó an éall go vaingean ve  
meamair ag namacail léiginn. <sup>6</sup> Páir bérige i. cora-  
laet fúir oeunta le maroirib 7 le heuac, 7c. <sup>5</sup> Ba  
"tráp" gac uair nó gac ampear ve na peacó n-am-  
pearab fan eglair. i. matutinae, primae, tertiae, sextae,  
nonae, vesperae, 7 completorium. O'n bpoal laione  
"nonae" acá nóim nó neom, 7 tráp-nóna. Thámis ve  
rin go ngoiréi "tráp" ve'n am oo bíó roir dá éuro,  
nó roir dá béile, 7 rin map doeip an té ro gur "éropis  
pé trápéte." <sup>6</sup> "Fuaet na ngnalann bheacar na  
luirgne:" Seanfocail. <sup>7</sup> Síntear an goeab poim "ll,"  
"nn," "m," i noeueacó focail, nó má bíonn corpoine  
eile le n-a n-air, fan geanaimant acá dá labairt i  
oiméioill na Gailline 7 i nárainn. <sup>8</sup> Deunah gar,  
doing favours or good turns. <sup>9</sup> I r ro an fuim fupalac  
(imperative) i' gnaéte fan geant ag an mbéiréir  
"cérim." Oo péir fuama, i' é "céripis" doeip-  
tear. <sup>10</sup> Ppéir=leir; ppéir-rin (=also)="leir" i  
gcuigeat Mumhan. Ní fuilim deapibéa an ionann an  
focail ro 7 an focail peanoa "fuir" nó "fir" i. leir,  
nó an é "ppéir" é, i' pé rin "ppuabó fir," "map  
aon leir." Oo éur paopuis ó Laoisair i n-úil dom,  
acá tamall gearr ó foim, go n-abairtair "ppuip"  
fóir i n-iar-Mumhan.

## GAELIC LITERARY STUDIES.

BY DAVID COMYN.

### A MODERN GAELIC SATIRE:—

"The Woman of Three Cows."

Mangan's English presentation of the above-named composition is so well known, that some apology may be needed for venturing now to recall attention to the subject. It is not, however, with his work that I purpose to deal, but with the Gaelic original, of which no literal rendering has been published, though the text still stands in need of some elucidation. In the *Irish Penny Journal* for August 29th, 1840, the Irish text was first printed, from what source is not stated, but it was probably traditional. The initial "C." appended identifies it as having been furnished by O'Curry, who also supplied Mangan with a literal version—the groundwork of his English poem, which was first printed in the same number; and as Dr. Petrie's initial follows the introductory remarks, we have three illustrious Irishmen collaborating on the two columns the work occupies under the heading, "Ancient Irish Literature." Mangan's poem was included in the "Ballad Poetry of Ireland," and has been often reprinted. In a presenta-

tion copy of the work just named, now in my possession, inscribed to "Eugene Curry, Esq., from Charles G. Duffy, 1846," "The Woman of Three Cows" is indicated as translated from the Irish (*i.e.*, of course, in literal prose) "by E. Curry," in his own handwriting. He had not then, nor for some years afterwards, restored the "O" in his name. The metrical version is an amplification of the original, and fails to help in some obscure points, the Gaelic being terse, concise, in fact, cramped in its style. The text given in the *Irish Penny Journal* may be taken as correct, save for one or two unimportant errors. I reprinted it, at the request of Gaelic readers, in the *Irishman*, fifteen years ago, furnishing also some remarks on its difficulties, and a pretty full vocabulary, of which I shall make such use as may be needed in again reproducing the same text of this important and interesting poem. I have also a MS. copy, which has had the advantage of Professor O'Curry's revision, but does not essentially differ from that printed. A recension, differing in many particulars, was printed last year by my friend, Mr. Patrick O'Brien, of 46 Cuffe-street, in a little miscellany entitled *Duanairé beag*. In my notes to this article I will make some observations on the points of difference between this and the text here given.

The following is an extract from the introductory remarks to the first edition:—"This ballad, which is of a homely cast, was intended as a rebuke to the saucy pride of a woman in humble life, who assumed airs of consequence from being the possessor of three cows. Its author's name is unknown, but its age can be determined from the language, as belonging to the early part of the seventeenth century. That it was formerly very popular in Munster, may be concluded from the fact that the phrase, 'Easy, oh, woman of the three cows!' (*go réidh, a bhean na trí mbó*) has become a saying in that province on any occasion upon which it is desirable to lower the pretensions of a boastful or consequential person." This proverb and other occasional staves from the poem are still familiar in O'Curry's native district of West Clare, where, no doubt, he learned it. I should be inclined, from internal evidence, to date it not earlier than the close of the seventeenth century, about the time when the "Farewell to Patrick Sarsfield" (also versified by Mangan) was composed, upon which I published some observations in the *Weekly Freeman* about two years ago. There is, however, a great disparity in the style of the two compositions, as that with which we are now concerned shows, in its versification and allusions, clear traces of a professional hand, whilst the other is an untutored effort.

This poem, impersonal in its object, is a true satire, according to Dr. O'Donovan's definition ("Tribes of Ireland," introd.):—"A satire is a poem in which wickedness and folly are censured, with a view to check them. Satire is general. A lampoon or pasquinade is personal, and always intended, not to reform, but to insult and vex; the former is commendable, the latter scurrilous—*foeda et insulsa scurrilitas*." Good specimens of both exist in Irish, but few better or more neatly turned out than the following:—

bean na trí mbó.

[file éigin ro éan.]

I.

Go péir, a bean na trí mbó !  
Ar oo bólaet ná bí ceann;  
Oo éonairc meir, fan só,  
bean ar ba dá mó a beann.

## II.

ní mairéann paróbpéar do ghnáit,  
do neac ná tabair tair go móir;  
Chúgac an t-eug ar gac taobh,  
go péiró, a bean na tairí mbó!

## III.

slíocht eogaim mhóirí ra' múnaim,  
a n-imteacac do gni clú órbh,  
a peolta gur leasadair ríor,  
go péiró, a bean na tairí mbó!

## IV.

clann gairge éigearna an Chláir,  
a n-imteacac rin ba lá leoin;  
's gan rínl pe n-a oteacac go bráde,  
go péiró, a bean na tairí mbó!

## V.

Domnall ó Dhún-baoi na long,  
ua-súilleabáin náir éaom glóir;  
feud gur tuit 'ran spáid pe clóirdeam,  
go péiró, a bean na tairí mbó!

## VI.

ua-ruairc a'r mag-tíorí do bí,  
lá in éirinn 'na lán beoil;  
feud péim gur imtigh an tairí,  
go péiró, a bean na tairí mbó!

## VII.

siol gcearbaill do bí teann  
le' mbeirí gac geall i ngleo;  
ní mairéann don oíob, mo óit,  
go péiró, a bean na tairí mbó!

## VIII.

ó don boin amáin do bheir  
ar mnaoi eile, a'r rí a só,  
do rinneirí ionopca áréir,  
go péiró, a bean na tairí mbó!

## IX.

## an Ceangal.

bíod ar m'falluig, a ainneir ir uairpeac ghuir,  
do bíor gan ceapmasa reairíac buan ra' tñúit:  
tíro an raicmair do glacair peo' buairb ar tairí,  
dá bpaigairí reairb a ceatáir do buairínn éú!

With regard to the splendid English rendering of this poem by Mangan, it is much closer to the original than some others of his translations, notably the "Farewell" above alluded to. This circumstance is probably owing to his having in the present instance obtained a more faithful literal version than in the case of others of his poems "from the Irish," which are sometimes original works, founded on Irish compositions, rather than mere translations, and often much surpass the "originals." Not so with this Gaelic poem, however, which is in no way inferior to its English imitation. Though no attempt has been made in the latter to adhere to the old metre, and though it has been somewhat amplified, yet, in substance, it represents, fairly on the whole, the original Irish. The words of H. R. Montgomery ("Early Native Poetry") in reference to the translations of some ancient poems, may be quoted in this connection. "The English version," he says, "is, no doubt, to a considerable extent, paraphrased. But may not the same be said of the finest poetical versions of the Classics we possess? Who imagines that the great Grecian bard possessed the

polish in the original which he has received at the hands of his English interpreter, the poet of Twickenham, though he has thereby been shorn of much of his majesty. And perhaps, after all—literal translations apart—paraphrases are not the least satisfactory, for the great felicity is to translate the spirit as well as the letter of poetry. This is a task, doubtless, which requires great ability and great judgment—to preserve the essential spirit of the original, and yet to adapt it to the genius of the language into which it is transfused, and to the style of thought and feeling of the people, and the times for which it is intended."

## ANALYSIS OF TEXT.

## NOTES AND GLOSSARY.

bean na tairí mbó, [the] woman of (the) three cows. We have here an example of the Rule of Irish Syntax (O'Donovan, II. b, p. 345), that when two substantives come together, one governing the other in the genitive case, the article is never used before the former, in the modern language, although both be limited in signification, and would require the article *the* when made English." But (1), where one word follows another in the genitive, both forming, as it were, a compound word, the article may be used before the former, as an *peair-peara*, the man of knowledge; an *peair-tige*, the householder; an *bean-tige*, the female householder; an *tig-óroa* (or better, *teac*), the house of entertainment; an *feir-ceoil*, the musical festival. In these instances the second noun is used as an adjective qualifying the first. But *bean-an-tige* (the) woman of the house, should not, in strictness, have the article prefixed, nor suffer the consequent aspiration of the initial b, though the familiar form, *vanithee*, seems to show that such is the case. It may also be observed that compounds of this class, and such nouns as are followed by a qualifying phrase, do not become inflected after prepositions. Thus *as bean na cleite caoile*, *le bean an fíor pháid*, which resemble *bean na tairí mbó* above in that the noun is defined by the words following, do not change *bean* into *mnaoi* after the preposition. As least this seems to be the usage. Also (2), where the article *an* is employed as part of the equivalent of the demonstrative pronoun, *this* or *that*, it must be used before the former of two nouns in such position, the noun being followed by the emphatic suffix, *ro* or *rin* (*peo* or *roin*). Even without the article, the use of the second noun would seem to give a definite signification to the first. See *ir é an t-ionmlao-ro na hairpige*. ("Three Shafts of Death," p. 51, l. 17): *an tí ar a mbí an comairc báir-re* (*id.* 45, z.) The article *na* (genitive pl. here) causes eclipsis. Numeral adjectives can before nouns.

I. go péiró, easily, smoothly; péiró, plain, smooth, ready.

The expression is so familiar that there seems to be no advantage in reading *bí péiró*, as in Mr. O'Brien's *Duanairé beag*—sometimes written *péig*, and pronounced incorrectly *réig*.

ar, out of, from [on account of].

Dólaet, stock or herd of cattle. Coney's Dictionary has "boiaeo, -oa, s.f., an abundance of cows and milk, a stock of kine, and the profit and produce thereof," which is a sufficiently exhaustive definition, and very fitting here. There is said to be a word like this in Norse, "*bilin*," signifying a herd of cattle, and it has been stated that this word gave origin to the English or American slang expression, "the whole *boilin*." *Duanairé* writes *bólaet*. Cf., also *buaile*, a dairy-place.



teann, stiff, sturdy, bold [boastful].

Chonairc (cónairc), saw.

meir, or mire [*i.e.*, me-*re*], I, myself.

z6, deceit, guile; ʒan z6, without deceiving; "here's my hand." ʒan z6 is of frequent occurrence in the Ossianic poems and legends; and the well-known line—*innir dúinn a' r ná can z6* ("And through the wonders of the tale, may truth thy words attend"—Miss Brooke's metrical version), from *Uaoró na Sealz6*, is still familiar in Thomond. *Duanairé* has ʒan b6, a change not needed.

a' r contracted for aʒur, and often incorrectly written *ir* (as in I.P.J.), and sometimes reduced to 'r. Better 'ur.

b6, or bur6, was (*assertive*).

Uhá mó, twice greater; mó, *irr. comp.* of m6r.

beann, a horn; also a peak, a pinnacle, a corner, a skirt. Perhaps it should here be *beanna* (*pl.*), horns; *i.e.*, horned stock. Most likely *beann* here signifies *esteem*. O'Reilly gives "beann, a degree, step," &c., and so we might read here, "it was twice greater (was) her consequence." But the translator evidently understood "twice your stock." [beanna<sup>6</sup>ap, cow-horns; *i.e.*, beanna b6. O'R.] The line is obscure. Perhaps *beann* may be used collectively. Mr. O'Brien writes "bean paor ó6 bur6 mó beann", where *beann* may be genitive (*plural*), and this is the popular version. *beán a' r ba óá mó, a bean!* A woman, and (she having) cows twice more, O woman! (than yours); has been suggested; this involves the least change from the text as first published, and the translation suits it. Is there any parallel instance?

- II. ní maireann, do not live, last. ʒo mairemí6 beo ap (or aʒ) an am ro 'pír, that we may remain alive at this time again; *i.e.*, next year.

ʒar6bhear, riches, wealth; ʒar6bhir, rich.

ʒo ʒnát (ʒnát), usually, always; ʒnát, custom.

neac, a person (*ind. pron.*) aom-neac, anybody.

neac éiréann, the spirit or genius of Erin (Abp. MacHale's "Melodies," p. 96). For ʒo neac here *Duanairé* has ap éac, *id.*

ʒáir, contempt, reproach, disparagement (ʒáir, O'R.): (generally used together with ʒapuirne. "Three Shafts," gloss.) *Duanairé* reads ʒp6c-inear m6r.

ʒo m6r, greatly: ["to any great extent."]

Chúʒat (éuʒat), towards thee; to you [approaches]: "éuʒat an púca, here's the Pooka."

euʒ, Death, here takes an, the article, as báp also does when the King of Terrors himself is spoken of: "mire an báp, I am [the] Death." ("Dialogue of the Sinner and Death," verse 3): "ʒpí bion-ʒaoré an bháir, The Three Shafts of Death," title of Dr. Geoffrey Keating's famous work.

ʒaob, side, *fem. n.*, yet sometimes written *taob* in *dativæ*, as here: ap ʒac ʒaob, on every side, in every shape ("plurima mortis imago.")

The version in *Duanairé* reads at this line, "ʒis an báp ʒo mnic oe pleirʒ." pleirʒ, *m.*, a blow, a slap, O'R.; also pleirʒ, *f.*, a noise, crack, break, burst, &c.

- III. Slíoc6, posterity, race, descendants.

e6gain mh6ir, of Eoghan M6r (*Eugenius Magnus*), *i.e.*, Owen the great, also called móʒ nuab6at,\* or the Slave of *Nuadha*, perhaps the name of a Danaan hero-king or divinity; whence also maʒ-nuab6at, *i.e.*, Maynooth. Between Eoghan M6r and Conn

Céadchathach (or the "hundred-fighter"), the sovereignty of Erin was divided in the second century. Hence the terms *Leath-Chuinn* and *Leath-Mhogha*, so frequently met with in Irish history (*leath*=half). The *erpcir* (still so called, Esker, an Irish word=a ridge or scarp), a range of gravel hills extending across the country between the two Athcliaths, and now so interesting to geologists, was adopted as the line of demarcation, and from this circumstance called *Eiscir rioghda*,\* *i.e.*, royal. The tribes north of this line, subject to Conn, are known as Conn-achta, a name which still survives in that of the western province. The southern tribes, Eoghan-achta (Eugenians), derive from Eoghan M6r.

múma, *f.* (*dat.* múmam), Munster; two races of "Momonia's heroes," "proud Eoghan M6r's descendants," ruled alternately for many generations at *Caiseal*, (Cashel).

imtea6t, proceeding; "imtea6t na trom-báime," the Proceedings (or transactions) of the great bardic institute: ea6t6ra aʒur imtea6ta, the adventures and "goings-on," &c. In the next verse this word signifies departure, "going" (into exile), but this obviously cannot be the meaning here.

Clú, clú, fame, renown; ʒo ʒní clú ó6ir6, which made fame for them, brought them renown, "that won the glorious name." &c. ʒhní is sometimes written (as in I.P.J.), nì, but this is incorrect, and leads to its becoming confused with other words.

Seolta, sails; here perhaps "banners": *pl.* of reol, a sail, also a "linen cloth"; O'R.

leʒa6ap ríor (also written leʒe6a6ap), they let down, lowered, veiled, yielded; "were forced to bow to Fate." Cf. "leʒa6a6 reolta a 6oile," "Three Shafts," p. 26, l. 10; see also the "Glossary" as to distinctness in writing these root words, leʒ6, "lay down"; léiʒ, "let, allow"; leʒ6, "melt"; leʒ6ʒ [léiʒ6], "read."

- IV. Clann, children, sons, "clan." Cf. Welsh, "*plant*," children.

ʒairʒe, valour. Properly ʒairʒe6a6, *gen.* -r6. This word is sometimes noted as an adjective, and O'Reilly writes lu6t ʒairʒe, *brave men*, where it is, more likely, a noun in the genitive—*men of valour*, "men of bravery;" an idiom often met with in Irish, the noun being used, as it were, for an adjective. Compare "ʒpí ʒáir6a ʒunn," three shouts of merriment, three joyful cries (ʒpí na n-6ʒ; ʒaor6 Oirín). ʒnioma ʒairʒe, deeds of valour; ʒairʒi6eac, a champion; ʒairʒi6eac, athletics.

ʒiʒeapna, a lord; Welsh, "*teyrn*." This word is here aspirated, probably because it is taken as a proper name, Lord Clare (Lord of the Clare). The "great Lord Clare," here referred to, followed the fortunes of King James, and was ancestor of Lord Clare of "famed Fontenoy." He was Daniel O'Brien (brother to the fourth Earl of Thomond), and raised and commanded the renowned "Clare's Dragoons." His title was drawn from the place—a castle, and small village generally known as Clare Castle, near Ennis, from which the name of his native county was derived.

an Chláir, of the Clare: Cláir signifies "a table, a board" (Concys); also "any plain or flat piece," O'R.; "a level surface" (Gloss. "Three Shafts"). Hence a table-land, a plain. Many places in Ireland

\* nuab6at is old Irish spelling, modern nuab6ao, like capat=capao, púet=púeao, ʒc., ʒc.

\* Or ma6a "of riding."

take their name from this word, alone or joined with others. See also O'Donovan's supp. to O'Reilly, *voce* *Clár-voirne-mór*. The place indicated in the preceding note is said by some to have its name from a bridge of boards or planks erected there, but more likely signifies a small level tract, like so many others. "From this *Clár* the county of Clare is named," according to the Four Masters: *Clár-mór* (A.D. 1570); see also, A.D. 1600, p. 2,200 of O'Donovan's Edition, with his important note thereon. Cf. also *blár*, a plain, a field (O.R.), and, in Scottish Gaelic, a battle, or rather a battle-field (also in names of places). Mr. Hennessy notes *Clár-Atha-dha-charadh* as "the plain of the ford of two 'weirs,' probably the old name of the town of Clare, near Ennis, county of Clare." See Annals of Loch Cé, p. 466, n. Richard de Clare, called, in these annals, *Ricard a Clara, an Clárach*, and *Iarla Cláir* (slain 1318), is said by some to have given name to this castle and town (and consequently to the county), but is quite as likely to have derived his title from this place, which he claimed by right of conquest. Of course, he built a castle, several in fact, like all the Norman leaders, but, at any rate, the De Clares had been totally expelled from the Kingdom of Thomond by its native chiefs long before it was formed into "shire-ground."

*mteacht*, departure, going (into exile). See note on verse III.

*ba lá leon*, it was a day of affliction: *leun*, woe, *gen.* *lén*, sometimes *leoin* (in poetry chiefly).

*Súil*, (*lit.* eye), hope, expectation: *gan súil*, without hope.

*re n-a steacht*, of [*with*] their coming [back]; "with no hope of their returning."

*So b'naé*, for ever; *lit.* till (the day of) Doom.

These two verses (III. and IV.), are given in the version printed by Mr. O'Brien, as the fourth and eighth. The line *a feolta oo leasao go heug* occurs in his sixth verse, and the variant here, *a n-imteacht rúo ip páit bhón, gan súil le n-a b'illeao go heug*, is not an improvement; besides it appears in both verses with such slight change that one is merely a repetition of the other.

V. *Dóinnall*, Donal (Donald), sometimes Anglicized Daniel.

*Dún-baoi* (sometimes written *dún-buróe*, yellow fort): Dunboy Castle on Bantry bay; correctly, the fort of Baoi. See Four Masters, A.D. 1602, and notes, p. 2,308; also Mr. T. D. Sullivan's poem, "Dunboy," celebrating the famous events of that period.

*na long*, of the ships; refers to the place, not to its chieftain.

*ua-súilleabáin*, *i.e.*, Donal O'Sullivan Beara, the hero of the defence of Dunboy and the retreat to Leitrim, 1602. In the *Duanáire*, *a' r* (and) is inserted here, as if two different persons were commemorated. He was assassinated in Spain, as alluded to below, and was uncle to Philip O'Sullivan Beara, the historian.

*taom* (sometimes written *tim*), feeble, weak, tame. *Tim*, tame, spiritless, weak (O.R.) *timim*, I fear, *id.* *tim*, fear, dread, &c. (Coneys). *taom*, a fit, weakness (Gloss. "Three Shafts"). Connected, no doubt, with the English word, *tame*, and perhaps with Latin *timeo* and *timid*. *na' r taom* (*i.e.*, for *naé po ba taom*), who was not feeble. The initial *t* is aspirated by the influence of *ba* understood before it. *na' r taom glór* = who was not weak (in) shout; not feeble in voice. Compare the epithet of

Menelaus — "good-at-battle-shout," in Chapman's Homer. Perhaps his voice could be heard three miles, as is said of Robert Bruce. Compare also "i pé b'uan . . . na' r tim = in the time of Brian . . . (the) fearless," "Wars of the Gaedhil with the Gaill," p. 138, Ed. by Dr. Todd. Following O'Reilly's verb, *timim*, I formerly explained *na' r tim glór* erroneously, as "who feared no noise." In a poem, perhaps by Donogh mór O'Daly (Abbot of Boyle, 13th century), but attributed to S. Ciarán the younger (c. 541), I find the line, "*ingion chleor-far fear na' r tim*," which supports the meaning I now adopt without hesitation. I have also seen the expression in a poem by Peadar Ua Doirnín. Mr. O'Brien reads *na' r b'ann glór*, which conveys the same idea, and confirms this view.

*Thur*, fell (was slain). *Sé*, he, left understood, as the pronoun in the third person very frequently is, especially in poetry.

*re. with. by*; now more usually *le*.

*Clorbeán*, or *clárbeán*, a sword. Cf., Latin *gladius*. *Claidheamh mór*, great sword, "claymore" (Scotch); sometimes *mór-chlaidheamh*. "mórglay." The *Duanáire* gives the third line of this verse, *o'mteacht-easair papasair*! *go léir*, which is much weaker than the line in the I.P.J. text.

VI. *Mag-uiré*, Maguire: the sound of the *c* of *mac* in certain Irish names, before an initial vowel or *c* has become converted into *g*, and so continues in the Anglicized forms. Thus also Magrath (*mac-Craic*), Mageoghgan (*mac-Eochagán*), &c. (There is no need of writing *mac-guróir* or *mac-gadair*). See Mangan's "Lament for the Maguire," from the Irish, the hero of which is here referred to; as also a poem on Brian (*na mírtha*). *Ua-Ruairc*. See Hardiman's "Minstrelsy."

*Lá*, a day; "once on a time."

*lán beoil* (*beul*, *gen.* *béil* and *beoil*; see *leoin* above), *lit.* full of mouth; their fame being in the mouth of everyone in Erin.

*Dip*, or *diap*, two, a pair.

Mr. O'Brien reads: *oo bí fealaio an áipio tpeoir, a' r phioct gan funneamh na n-óip*, &c.

VII. *Siol*, seed, race, posterity. This word (like *vál*) eclipses the following initial: *siol gCeapbail*, the race of Cearbhall, *i.e.*, the O'Carrolls. It is in this case something like a plural form of *mac* or *ua* [O']. Compare *Cúil O'Byrnn*, the corner of the O'Finns; *ráé ua gCormaic* (the) fort of (the) O'Cormacs; *iompanh ua gCorra* (the) voyage of (the) descendants of Corra. *Siol*, *vál*, *phioct*, *muinntir*, *clann*, *tí*, are used to express tribe and family names collectively. It is not strictly correct to write "Clan O'Connor, Clan O'Byrne, Clan O'Toole," but rather *Clann Chonchubhair*, *Clann* (or *Siol*) *Brain*; *Clann* (or *tí*) *Tuathail*, &c. O' after "clan" is tautological. There is no need (nor is there any authority) for writing *phioct gCeapbail* (the Geraldines), in this line, instead of *siol gCeapbail* (the O'Carrolls).

*teann*, bold; see verse I.

*le*, for *le a*, or *le n-a*, by whom.

*beiréi*, was taken, borne off, used to be won (*past pass. hab.*)

*geall*, a prize, a pledge, a wager, a gage (of battle): also *gioll*.

*gleo*, fight, contention.

*mo víé*, my need, my want, woe, alas!

VIII. *boim* (*dat. sing.* of *bó*), a cow.

*amán*, only; *aon* . . . *amán*, one single.

vo, or ve bheir, for or of increase ("one more, I see, than she has"). bheir also signifies loss, damage. mnaoi (*dat. sing. of bean*), a woman; ar mnaoi eile, over another woman.

a' ri a vó, and she [having] two [cows]. See note below on verse IX. (a), and beanm under verse I. Compare tiri na n-ó, as above (v. 4); "a' ri mteacht ar bárr na vtonn, and she going on the top of the waves."

vo rinnir (*or rinnir-re*), you made. (*Emphatic 2nd pers. sing. perf.*)

tomorca (*or tomorcaí*), too much, arrogance, excess, superfluity: *i.e.*, "you made too much (boasting) of it."

apéir (*or apaoir*), last night.

This is the third verse in the *Duanairé* text, which reads thus:—

a' molaó ar don bó ve bheir  
ar mnaoi eile ir aice vó,  
vo rinne tú a n-iomarca apéir;  
bí réir, a bean na v-cri m-bó.

IX. The *Duanairé* gives the following as the ninth (and last) verse, which does not appear in the text published in the *I.P. Journal*:—

ir tpuag mar vo bheir an raozal  
aire léir an boct vo élaioir;  
ní b-parigean bean an vó bó féin  
ceair ná cóir ar bean na v-cri.

The final stave, an ceangal (verse IX. above), is not in the *Duanairé*.

Ceangal, *m.*, a band, fastening, ligature, &c. (Coneys). ceangail, *f.*, a band, bond, juncture, &c. (O'Reilly).

The quotation O'R. gives (4 Mast., 1433), vo beanam ceangail, clearly shows this word as genitive *masculine* after the verbal noun. Compare "Three Shafts," p. 188, l. 2, mar éleatáir ceangail (*gen.*), and see Glossary. The "Summing-up" was very frequent in Irish poems of this period, when the whole gist was, as it were, concentrated in a final verse.

bíod (*or bríeas*), let it be.

ar m'falluing, on my cloak: "by the cloak I'm wearing" [I stake my cloak on it]. A euphemism for the more profane form sometimes found, vop mairéann. falluing (*cf. pallium*), the old Irish mantle, the capacious garment oburgated by the gentle Spenser, but which has survived his abuse.

ainnir, ainoir, or ainvear, a young woman, a fair maiden (here perhaps used sarcastically).

ir uairbeac, [who] art proud. [Perhaps ir uairbige *sup.*]

Snúir, countenance, appearance: "of most haughty aspect:" "scornful bearing." Idiomatic use of the nominative case. Compare ná'it éom glóir, above; also bean ir áiríoe céim; a rtauairín vob' áille gnaoi, &c.

vo bíor, who art (relative habitual).

vearmao, forgetfulness; gan vearmao, without intermission; without "intervallums." ("You still keep up," &c.)

tnúit (tnúit), envy, jealousy.

crio (from tpe), through, (owing to).

Racmuy (*or racmuyr*), vain boasting; nonsense: compare racmuyr géile ar binne (Sile beag ni choimnealláin, 2nd series, "Munster Poets"). Ráico, impertinence, nonsensical talk. O'R. Ráíoméir, gasconading.

reov (*or leo'*, for le vo), with thy.

buarb, (*dat. pl. of bó*), cows.

ar vóir, at first; at the start; in the beginning.

vó bragaimir (*re Emph.*), if I should myself obtain.

Seilb (*for reallb*), *f.*, possession; is written as a dative, or perhaps a survival of an old accusative form.

4, "particle (prps. the *utr. art.*), used to express the abstract numeral: a vó, a trí, a ceatáir," &c.

Glossary, "Three Shafts."

Ceatáir, four: ceitpe, with noun expressed (like vó and vó, two).

vo buailrinn tú, I would strike or beat you.

an Chpíoe.

Óáití Comín.

## PROVERBS—(CONTINUED).

From D. J. GALVIN, Glashakinleen N.S.,  
Newmarket, Co. Cork.

14. Ní 'l don-ne' gan a ílúge beag gíánua  
féin aige.

There is nobody without his own ugly little way.

15. Gíára Dé éugainn, 7 báp i nEíunn.

The grace of God towards us, and death in Ireland.

16. Ir vána gac maoiaó 'na vóirur féin.

Every dog is bold in his own doorway.

17. Vó mbínn-ir a gao' éig-ir, mar éaoi-ir  
a gao' éig-ir,

Ní rtaoiráinn ve'n iut iun go iugrinn  
a-baile;

Ó éaoi-ir a gao' éig-ir, fan go lá,

'S vó mbínn-ir a gao' éig-ir, ní fanrinn  
go lá.

Were I at your house, as you are at my house,

I would not stop of that race till I reached home;

As you are at my house, stay till day,  
And were I at your house, I would not stay till day.

18. 'Conác-ran ar na vaoime go bfuil na  
ba aca, mar avubairt an fear 'nuair  
's feuc ré amac mairim iuar íneacta.

"Such luck attend the people that have the cows," as the man said when he looked out on a cold snowy morning.

19. Ir ní fear don-criúle i mearg lá intúge  
ve vaoimib valla.

A one-eyed man is king among a houseful of blind people.



20. Ní 'l peacadó ar bít ar to máthair, to  
tós í amadán.

There is no sin on your mother, she  
reared a fool.

21. 1r gearr go mberú an munnreac níor  
meafa ná an sean-ghabair.

It is not long till the kid will be worse  
than the old goat.

22. Nuair iméigeann t'airgeas, iméigeann  
to éiríoe.

When your money goes, your friends  
go.

23. 1r minic nac é an capall 1r fearr  
tósann an páir.

Often it is not the best horse that wins  
the race.

24. Dá b'feiceadó tuine é féin, mar éiríoeann  
saome eile é, ní beríoeadó leat an  
meafa aige ar féin.

If a man saw himself as others see  
him, he would not have half the  
opinion of himself.

25. "Tíocfaid," dúbhairt fear le cailín,  
"ad' feucaint arís—

'Nuair m'fíro na haibne i gcoinne  
an éinice,

'Nuair béarfaid na muilc na  
huain,

'Nuair iméoeaíod na bhuic ar an  
abann

Az pucaíod na gceann 'lan  
uaig."

"I will come," said a man to a girl,  
"to see you again—

When the rivers run against the  
hill,

When the wethers bring forth  
the lambs,

When the trout leave the river  
To nibble the skulls in the

grave."

26. 'San áit a leagtar an chann,

1r ann a bíonn na rípríneada;

'S an uair a éirígeann na leamain,

1r ríleamain a bíonn na leacaí.

In the place where the tree is felled,

It is there that the chips are;

And when the rivers (?) run shallow,

The flat stones are slippery.

From Cork City:—

Az po cuio de na sean-máiríod rípríneada  
az Connraíod na gceannle. — O'boim ó  
h'áimhíngin.

1. Muna rímacuigí 1r to dáilcín

Az 1r é coimead go híreál,

1r meafa é le beaíuagó

'Ná coileán mac-tíe.

2. Ghabáil de'n tuaisíe reo

1 mbaic a munní

Do'n té tabairfad a cuio go léir

Do mac ná o' ingin.

3. Ná tabair cúl le comairle ar máite  
leat,

Az 1r ná tíreig an b'urdean beríoead ar

tí to máitear,

Az 1r ná sóig an a'cuaille, ar eagla

gurr gáó ónt carad uillí.\*

4. Ní caria gac blaíoeaie.

5. Cailín az móirí 7 móirí az íaríarí  
oéirice.

6. Mac-tíe i gcoimeann na rípríge (.i. na  
caoríac: oirí, ó'í.)

7. Bíonn blaí ar an mbeagán.

#### NOTES AND QUERIES.

(94) See Journal, No. 60, to ríobair. A leitére reo:  
"Táim víreac tar éir mo fúl to léiríng ar an alt  
to rípríobair rípríleabair ar an páir ríom 'ba  
tóbair.' 1r máit é ríom. Ní ríarí a fíor azam cao é  
an bun-b'íng b'í rí' b'íocail.

"Níor a'íngear ríam '1r tóbair.' O'áimhíngin:—  
1. ba tóbair. 2. ba tóbair go ríomríom. 3. ba o.  
ríom ríom. 4. ba rí-o. ríom é. 5. níor éiríoe,  
a'c ba rí-o-tóbair ríom é. 6. 1r beag ná gurr o. ríom  
ríom.

"Nac caol to ríomíoe ar ríomíoeaí!

"reaoar na laogáie."

1r a'íleat ríomríoeaí beaíle ar na ríomíoeaí éirí,  
mar leaoar:—1. It was a near thing, a close shave.

4. It was a very close shave for me, I came very near it.

6. I almost had like to fall, I was almost near falling.

Lá dá ríabair az caint le ríomríoeaí na laogáie, o'íomhí  
ríe óam go gceala ríe "tóbair" dá ríomríoeaí ríom:

"níor tóbair ná go mbeinn ann." 1r íomann é 7 dá  
ríomríoeaí "bí ríe mar báir ríomíoeaí ríom go ríabair  
ann."

Seoráin laíoe.

(95) See Journal, No. 60, p. 189, l. 13. "cannlán, a  
young helpless family" (Waterford). Connlán in  
Tyrone and Oirghialla means "family." Connlann  
(ríomríoeaí, 185, 12) is probably the same word,  
being preceded in context by aicme, "tribe," and followed  
by ríomríoeaí, "orphan." For change of -ann into -án.

\* Go ríacá, 1r é ríom, to ríomríoeaí an ríomríoeaí éirí  
tíom é, "ná ríomríoeaí le ríomríoeaí munnreac."

cp. *lócpán* = *lócpann*, — *lócpán* *polur* na *príde*, "the Jack o' lantern" (Galway). I hope to contribute a note on the latter to a future number. *Seoíam Laoise.*

[Cp. also *paoléan* = *paolteann*, see No. 60, p. 67, note 4. But we should hardly consider these as direct changes. *lócpán* may be *lócpann* reimported from books with a wrong pronunciation. I have heard *álban* (for *álba*, Scotland) pronounced *álbán* in the same way. Old words are often revived with an incorrect pronunciation. We hear the word *féir* very often now-a-days instead of *feir* = *festis*. — E. MCH.]

(96) *arbéil*, "awful," *cpí* *biop* *gaoite*, vocabulary. This word is in common colloquial use in North Connacht, and signifies "quick, fast." *ná* *ruabail* *éim* *harbéil*. *Charé* *mé* *an* *coppan* *éim* *harbéil* *7* *o'feuro* *mé* *'na* *úiaró*. That this is the meaning also in *cpí* *biop* *gaoite* will be clear to anyone who examines the context. *táinig* *oipoma* *oo* *deamhar* *oo* *oipoma* *oib* *ghníreáda* *o'a* *fuasáda* *go* *harbéil* ; *neálalab* *nime* *a* *hamagc* *an* *cpí* *luis*, 145, 27. Cf. preceding clause. *oáilpró* *oia* *cpura* *go* *hobann* ; *lámh* *luicpéir*, where *obann* corresponds to *arbéil*. Cf. *tonnpanila* *eile* *oo* *bárait* *arbéile* *obanna*, 151, w ; *oo* *puasáda* *go* *po-arbéil* *cpéir* *an* *bpeasáda* *ro*, 153, i. *Seoíam Laoise.*

(97) See Journal, No. 55, p. 111, III. 3. *as* *ól* *tobac*. "Sucking or drinking tobacco were the terms applied to smoking on the first introduction of the plant into England. The native of India to this day says *tamaku pita hai*, 'he is drinking tobacco.'" — Nicotiana, *Chambers's Journal*, April, '95, p. 143. *Seoíam Laoise.*

#### GAELIC NOTES.

We offer this month *páilte* *7* *príde* to Father O'Leary's interesting tract on "*1S* *asur* *úd*," The nature of these two verbs, as instinctively understood by one familiar with Irish from childhood, is clearly expounded in a series of questions and answers accompanied by copious examples. The whole so far is in Irish. The matter is then dealt with in continuous English prose. Three rules are formulated in Irish ; two deal with the sense, and the third with the structure.

1. *1S* is a link between two things or two modes.
2. *úd* is a link between a thing and a mode.
3. The order of words with *1S* is the inverse of the order with *úd*.

As we expect that all our readers will possess themselves of the little book, unique of its kind, we go no deeper into its contents. Besides the important lesson which is its object, many things about Irish idiom and usage will be learned from its perusal. Father O'Leary has no trouble about technical terms in Irish. He uses the following : *cung*, link, "copula ;" *poluio* (*poluioir*) example ; *tonanncp*, identity ; *moó*, mode ; *comangar* (*comgar*), ellipsis, abbreviation ; *oul*, *ruóeam*, construction, order ; *foaal* *eolur*, predicate ; *bpeit*, sentence. The little book is smartly turned out by Guy & Co., Cork, price sixpence. We hope it will have such a circulation as will encourage its author to further exertions in the exposition of Irish idiom.

Dr. Hyde's *Religious Songs of Connacht* are continued in the *New Ireland Review* for July. The paper contains

two religious poems by the famous Abbot of Boyle, Donnchadh Mór O'Dálaigh.

The *Cork Examiner* has been publishing first-class Gaelic matter. A few weeks ago it printed for the first time a poem on "Echo," by David Barry, of Carrigtwohill. David Barry, who died in 1851, aged 94, was the author of a sacred epic in Irish on the death of Abel, a MS. copy of which was recently lent us by a member of the Cork Gaelic League.

The *Tuam News*, during the past month, reprints the songs *Donnall na Spéine* and *ingean an fhaotais* ó *n* *ngleann*.

The *Galway Pilot* continues the publication of an Irish version of the dramatized *Colleen Bawn*.

The *New World*, Chicago, is to be added to the list of newspapers containing Irish matter.

A copy of an *Sgeuluróe* *saobhála*, Part I., the first volume of a new collection of Irish folk-tales, by Dr. Douglas Hyde, is just now to hand. There is only time to say that the volume is up to the level of Dr. Hyde's best work in this line. The tales in which the compiler has taken the trouble to record the *ipsissima verba* of the *sgeuluróe* are especially pleasant to read. We hope to notice the work at greater length next month. The price is two shillings.

We deeply regret to have to record the death, a few days ago, of Mr. James Morris, formerly of the Gaelic Union, at Annaghdown, Co. Galway. *Beannaict* *De* *le* *n'anam*.

#### THE GAELIC PAPERS.

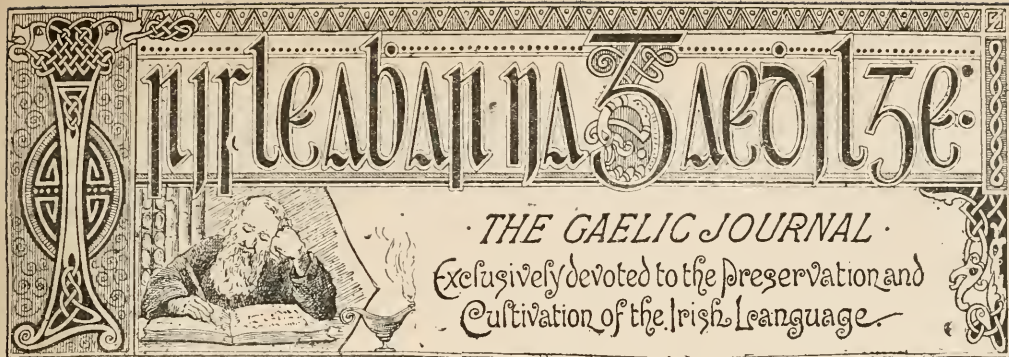
The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter* ; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology* ; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco ; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.



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## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

### EXERCISE CIL.—(Continued).

§ 590. Many endearing expressions are used in Irish—a *cuile* mo *éioróe*, O vein of my heart! *gráó* (*grau*) *geal* mo *éioróe*, bright love of my heart. *leanb* mo *éioróe*, child of my heart; a *niún*, O secret (love); a *niúinn* (*Woor'neen*), O little loved one; *gile* (*gil'-ě*) mo *éioróe*, brightness of my heart; a *chúro* (*CHid'*), O (my) portion (= my only wealth); a *chuirge* (*hash-gě*), O treasure; a *chárta* (*CHor'-ă*), O friend; a *chárta* mo *éioróe*, &c.

§ 591. SAYINGS:—*Go* *b'róiú* (*Wōr'-ee*) *Dia* *oim*, *oim*, &c., God help me, you, &c. *Solur* *Dé* *chugaimn* (*hug'-ân*, *Munster*, *chugaimn* *hoo'-an*), the light of God towards us. Said when a welcome visitor is announced.

§ 592. Patrick was standing on the mountain when he saw the eagle coming down (*anuair* *ân-oo-ăs*, from above) from the sky. The eagle was in a great hurry and he was angry. The eagle saw the lamb in the field, but it did not see the man standing on the road. The man was anxious when he saw the eagle coming, and his son was afraid. His son was a child then, but Patrick was a big strong lad that time (*an* *τ-am* *íim*, or *imí* *an* *am* *íim*). Is Cormac better yet? Yes, he is better, he and Hugh are sitting inside at the fire. Will you be at home to-morrow? I will be working up on the mountain.

### EXERCISE CIII.

§ 593. The particle *an* (*an*) very, and *ní* (*rō*), too, unite with adjectives forming compound words.

*an-fuar* (*an-oo'-ăr*), very cold.

*ní-fuar* (*rō-oo'-ăr*), too cold.

§ 594. *Ní* *lro* *as* *vul* *amač* *moiu*, *atá* *an* *aimiur* *ní-fuar*, *ačt* *béirō* *as* *vul* *amač* *i* *mbámač*. *An* *b'paca* *tú* *an* *cat*? *Connait*, *bí* *ré* *'na* *coolač* *amuiš* *ar* *an* *b'pau*. *Atá* *an* *lá* *an-fava*. *An* *iaib* *aítne* *asat* *ar* *an* *b'pau* *íim*? *Ní* *iaib*, *ačt* *bí* *aítne* *maít* *asam* *ar* *a* *čairi* *asur* *ar* *a* *máčairi*. *Béirō* *meaf* *móir* *ar* *an* *mbuačail* *ós* *íim* *fóir*. *Bí* *me* *an-ós* *an* *τ-am* *úro*, *bí* *mé* *in* *mo* *páirte* *beas*, *asur* *ní* *iaib* *ciall* *asam*.

### § 595.

*čairi* *as*, spring, *ar-ăCH*, *Munster*, *ăr-oCH'*  
*Samrač*, summer, *sou'-roo*, „ *sou'-ra*

Do you know (*eołar*) that road up in the hill? I am not going out on the road to-day, it is too wet (*rō* *lūCH*). The hay is not too dry, it is green yet. The boat is in the house (*taCH*: *Munster*, *imí* *an* *očíš*). What is the price of (that is on) that horse (*gop'-ăL*)? We have the summer now. The weather is hot and dry in the summer, it is cold and wet in the winter. The grass is green in the spring. The (*an*) spring is short this year. Spring, summer, autumn and winter. We shall be going home to Ireland in the summer. This poor man *does be* at home in the winter, but he *does be* away (from home) working in the summer and in the autumn. There *does be* oats growing on that hill in the spring. The old man was sick this spring, but he got better in the summer.



## EXERCISE CIV.

## § 596. ANOTHER VERB "TO BE."

We have now met the two verbs, *atá* and *bí*. We have a third verb which is also used to translate into Irish the English "am, art, is, are," &c.

This verb is *is*, pronounced (is) like *iss* in English *hiss*, not like *is* in *his*. This pronunciation is not according to the general rule that *r* slender should be pronounced (sh).

The English sentences we have met up to this have been like "The day is long." "I am a strong man," "Patrick was a priest," "The house will be on the hill," &c. But in no case have we yet met a sentence where the English verb am, art, is, are, was, will be, &c., was followed by the definite article *the*; as, "I am *the* king," "that is *the* truth," &c.

§ 597. When is this verb *is* used? Whenever in the English sentence the verb "to be" is followed by (A) a proper name; or (B) a common noun, with the definite article *the*; or (C) a common noun, with the possessives, my, thy, his, her, our, your, their. As A. *Is tú Cormac*, you are Cormac; B. *Is tú an rí*, you are the king; C. *Is tú mo máthair*, you are my mother.

|        |                   |                         |
|--------|-------------------|-------------------------|
| § 598. | <i>is mé</i>      | <i>is fínn</i>          |
|        | <i>is tú</i>      | <i>is sib</i>           |
|        | <i>is é (ae)</i>  | <i>is iad (ee'-ádh)</i> |
|        | <i>is í (ee).</i> |                         |

These are the forms for I am, thou art, he is, she is, we are, you are, they are. Notice that the pronouns of the third person instead of being *ré*, *rí*, *riao*, have lost the *r* and are *é*, *í*, *iad*. These forms are now used after all parts of *is*.

§ 599. There is some difference of usage in this matter. In the old language we often find *is-ré*, *is-rí*, *is-riao*, and in the modern spoken language *is ré*, *is rí*, *is riao* are always said, often shortened *ré*, *rí*, *riao*. But writers of Irish of the last two centuries have preferred to write *is é*, *is í*, *is iad*, and sometimes *is inn*, *is ib*.

§ 600. The EMPHATIC forms of the pronouns are *mise* (*mish'-é*), I myself; *tusa* (*thus'-á*), yourself; *seisean* (*shesh'-án*), himself; *shise* (*shish'-é*), herself; *finn-ne*, or *finne* (*shin'-é*), ourselves; *sib-se* (*shiv'-shé*), yourselves; *riao-ran* (*shee'-ádh-sán*) themselves.

§ 601. *Is mise do mhac*, *agus is tusa m'áthair*. *Is fínnne Diaimuro agus Cormac*. *An bhaca tú Eudomonn iníu?* *Ní faca mé Eudomonn, áit éannaic mé áit*. *Is sib-se áit O'Conaill agus Domnall O'Ceallaigh*. *Is fínn (we are, yes)*, *agus atáim do a bhaile anois*. *An bhfuil seiríu móir oíu?* *Atá, fuair si n-áthair bair iníe*. *Cao bí áit?* *Tinnear móir*. *Is tusa áit oíu*.

§ 602. Whenever *this*, *that*, *those* mean this person, that person, those persons, they are translated by *ré* *ro*, *rí* *ro*, *riao* *ro*; *ré* *rin*, *rí* *rin*, *riao* *rin*. With *is* the forms *é* *ro*, *é* *rin*, *í* *ro*, *í* *rin*, *iad* *ro*, *iad* *rin* are used.

§ 603. *Is é ro an rí*. *Cá bhfuil ré ag dul anois?* *Níl á fíor agam*. *Is iad rin Diaimuro agus a mhac óg—an bhfuil áitne agat oíu?* *Is í ro bhíu, atá rí boct anois agus níl meaf uíu*. *Tús an feara úo fíe punt dom iníe—fuair ré an t-áit-geao áit an gcapall óg áit an aonac*. *An raib tú raib iníu—na-na-áit?* *Is é ro áit oíe*. *Is í ro áit long*. *Is é rin áit mbáo*, *amuis áit an loe*. *Is é ro an raibíad—bídeann an áitíu te anois*. *Ní bídeann an gheimíeao ro-fuair iníu an áitíu ro*.

## EXERCISE CV.

§ 604. When an interrogative or negative particle is placed before *is*, the *is* disappears. Thus, *is tú*=you are. But if we wish to translate the question "are you?" we do not say *an is tú?* but simply *an tú*.

|                        |                          |
|------------------------|--------------------------|
| <i>An mé?</i> am I?    | <i>an fínn?</i> are we?  |
| <i>An tú?</i> are you? | <i>an sib?</i> are ye?   |
| <i>An é?</i> is he?    | <i>an iad?</i> are they? |
| <i>An í?</i> is she?   |                          |

§ 605. So with the negative particle *ní*. *Ní mé*, I am not *ní fínn*, we are not *Ní tú*, you are not *ní sib*, you *Ní h-é*, he is not *ní h-iad*, they *Ní h-í*, she is not

§ 606. Notice after *ní* before *é*, *í*, and *iad* that a *h* is introduced to prevent hiatus or difficulty of pronunciation.

|                              |                  |
|------------------------------|------------------|
| § 607. So,                   |                  |
| <i>cia mé?</i> who am I?     | <i>cia fínn</i>  |
| <i>cia tú?</i> who art thou? | <i>cia sib</i>   |
| <i>cia h-é?</i> who is he?   | <i>cia h-iad</i> |
| <i>cia h-í?</i> she?         |                  |

§ 608. For *cia tú?* who are you? we generally say *cia tú féin*, who is yourself? *Cia h-é féin?* who is *he*?

§ 609. *An tuisa bhuán O'Doimnail?* ní mé, *is m'p Coimac MacDoimnail*, *is é ro bhuán.* *An í rin bhuáir?* ní h-í (*hee*); *is í rin nórta, agus is í ro bhuáir.* *Agus cia tú féin?* *Is m'p Doimnail O'Conaill.* *An ias ro an ní agus an fíait ós?* *Is ias; agus atá ias ag dul a baile anois.* *Ní h-é ro an tead, is í ro an áit.* *An tuisa fear an tíge?* *Is mé, ceo páilte nórta.*

(Each sentence must be examined, to see which verb *atá*, *is* or *bróim* is to be used).

§ 610. The night is very dark, there is no light on the road (*atá*). There is (*atá*) a person coming up the road. Stand, are (*is*) you my brother? No (*is*), your brother went down the hill, he was (*bí*) in a great hurry. He was angry. This is (*is*) not the (*ant*) island—this is the mainland (*cú* *iní*), the island is out in the sea. I was not angry yesterday. Will you be coming home to-morrow? Who are these people (*cia h-ias ro*)? These are Art, Conn and Niall; they are coming home now, they were working in the mill; they *do be* working in that mill, and they get money for (*as*) their work. Is this your field? It is, the grass is green now, but in the winter the grass will not be green. The field is very good. There is a heavy rent on it.

## EXERCISE CVI.

§ 611. Before translating into Irish an English sentence containing any part of the verb *to be*, we have to examine the sentence carefully. As we have seen, when the English verb *to be* is FOLLOWED by a proper name, or by a common name with the definite article *the*, or the possessives *my*, *thy*, *his*, etc., the verb *is* must be used in Irish—the order of words being—1. The verb. 2. The nom. case. 3. What follows the verb *to be* in the English sentence.

In the examples already given the nominative case was always a pronoun. We have now to give examples of sentences where the nom. case is a noun proper or common.

The following examples will show the

construction:—Instead of saying “Cormac is the king,” we say, “He, Cormac, is the king.” *Is é Coimac an ní.* So “Nora is the woman” is *is í nórta an bean*, she, Nora, is the woman.

§ 612. Where, in the English sentence, the verb *to be* is followed by a pronoun, personal or relative, the verb *is* is used in Irish; as, *is m'p é*, I am he; *is m'p atá tinn*, it is I who am sick. Sentences of this last type, “It is . . . who,” are very common.

§ 613. *Is é Doimnail m'atáir.* *Ní h-í nórta mo mátair.* *Is ias nórta agus áit atá in an mbá.* Donal is my father. Nora is not my mother. It is Nora and Art who are in the boat.

§ 614. *An é an fearúine o'atáir,* is the old man your father? *An í an bean ro an bean fearúir?* Is this woman the rich woman? *Is ias na páirí mo bhuáir.* The children are my trouble.

§ 615. *Ní h-é m'atáir an ní.* *Ní h-í mo mátair an bainneogán.* My father is not the king. My mother is not the queen.

## FÓRNOCT.

Donncaó Ó Ceallaachán mo-éan.

[*Táilíní b'eaó é. Do mairgeaó a munní ar a bpeilim timéioill oá fíero bliádan ó foin. Do éoinnigeasair i n-áit ar a teugtar fóirnoct, baile puiric i bpoisur oo Doimnac mór agus timéioill veic m'le ó ádairíge. Coircaige.—Donncaó pléimionn.]*

*Mo fíán-ra cuirim cum fóirnoct, 'ré baile beas an tréin,*

*Mair is ann oo tógas go hóg mé gan uirparba puiric ra' traogal,*

*Go tóiríge éugann le fóirra, 'ré Seoirre b'raeoir Cíe,*

*Ár oo mairair ré na comairam oob' fearir oo fíubliug fear.*

*Oá maircaó mo-éairíatáir Doimnail, beircaó acu mairair ríeíl,*

*Mair oá mbercaó a fíeíl tógas, oo geobairí fíán ár p'léir;*





véanta as Seadhna, dá mbuailteáó ré an  
uine, 7 gan don éúir aige ari.

Cáit. Ambara ir fíorí uuit.<sup>8</sup>

Peg. 1 b'pao 'na óiaró rin, 'nuair bíod  
Seadhna ari loig an fíir, ir amháiró vo bí ré  
ceapta, dá b'piceáó ré é, uul ari uúir  
cum cainte leir, 7 annrain, 'nuair beiréaó  
ré véanta amac ó 'n gcaint aige cia'co b'  
é an fearí duubairt an éaint úo é nó náir  
b' é, beiréaó neairt vo é bualaó no gan é  
bualao.

Nóia. Agus uairínóin,<sup>9</sup> a Peg, ní beiréaó  
ré ceairt aige é bualaó, pé aco uubairt ré  
an éaint nó ná uubairt.

Peg. Ambara, a Nóia, ní 'lim-re dá  
iáó go mberéaó. Aét táim dá iáó go  
iáib pé ceapta ari, pé aco bí pé ceairt nó  
ná iáib. Aét ba máir a éile é, máir vo  
éir ari don iáóiric o'fagáil ari amuir 'ná  
i mbairle. Ní b'fuarí pé a éarí<sup>10</sup> 'na a  
éuairí<sup>10</sup> éir 'ná éuar, 7 pé éiréaó  
u'iméir an ríéal ar a éeann.

Nuair bí an dá féirí<sup>11</sup> b'pós éiréaóiríge  
aige, bíod a'í<sup>12</sup> ná iáib an luac puirt de  
leatáir íoiríge, u'iméir ré 7 éir ré leir  
luac dá púnt, 7 annrain luac éiríge  
bpúnt.<sup>13</sup> Annrain vo éir ré leir beirí  
gíearaóite eirle ari a b'páó lae, 7 pé éeann  
camall beirí eirle. Ba ió-géairí go iáib  
a éim i n-áiríoe ra' uútaíge le feabair 7 le  
raoiríe a b'pós, 7 ir éiríge vo éeagáó na  
ceairuóite uob' fearí, máir ir é ir fearí  
vo éoirígeaó 7 vo óiolaró iao. Ir as  
éuall ari vo éeagáó na raoiríe ba raíóiríe  
7 uob' uairíe, as ceannac b'pós, máir ir 'na  
b'pósarí a bíod an meanaó uob' fearí, 7 ir  
oiríe bíod an véanaí ba éiríe. Ir as  
éuall ari vo éeagáó na raoiríe boéta ná  
bíod arigeaó na mb'pós oiríeanaó aco, máir  
vo éeagáó pé cáiríoe b'péag fára óóir, 7  
'nuair éeagáó an cáiríoe 7 ná óiolarí na  
raíe, ní bíod pé óian ran éilíom. Ir minic  
vo éeagáó gíearaóite as éuall ari, ná  
bíod arigeaó aco cum leatáirí vo éeannac,  
7 go n-iairíarí ari puirt arigeirí vo  
éabairt ari iaraét óóir, ionnur go mberéaó

neairt uóir beirí as obairí 7 as tuilleaí  
iua i n-ionao beirí rígarí<sup>14</sup> uóimíom. Ní  
baogal gúir éirí pé an t-eiréaóir u' don-  
ne' aco puam, 7 ir iomóa gíearaóiríe boét pé  
múiríom éiríom a beiréaó go minic gan biaó  
as á élainn ná muc ra' uóirí aige, muna  
mberéaó Seadhna.

As uul go uóir éiríeann an uóimíarí nó  
an lae éairíe uó, nó as uul ari donac nó  
ari máiríge as uóir b'pós vo, ir iomóa uine  
bíod as teacé puimí<sup>15</sup> ari an mbótarí 7 as  
glaoóac i leat-taob ari, as iáó,

"Gairí mo leat-ríéal, a Seadhna,—  
beiréaó an dá púnt úo agam uuit, aét  
gúir éirí oim an muc vo uóir."

Nó,

"Go uéimín, a Seadhna, tá náiríe oim  
teacé cum cainte leat, 7 gan leat-pingíinn  
uob' éirí arigeirí fóir agam uuit, aét vo  
buailéaó mo mác b'péiríge, 7 bí pé lá 7  
ríe 'na luíge iul a b'fuarí pé an t-aóamí<sup>16</sup>  
7 b' éiríean uob beirí ban b'púotáiríe vo  
éoiríe as tabairt ariéaóirí vo i gcaíteam  
na haíiríe."

Bíod gac don-ne' máir rin 7 a éruag-béir  
féim aige, 7 ní bíod u' éiríeasíe as Seadhna  
uóirí aét "Ná bíod ceirí oirí," nó "Ní ríu  
b'póirí a'í é,"<sup>17</sup> nó "Tós u'áimíirí," 7  
geallam uuit gúirab iao a tógaó.

Bí don fearí amáin gúir éirí Seadhna an  
t-eiréaóirí vo. Agus má 'reáó, ir é cuma  
i n-a uóáimíge ré rin 'ná<sup>18</sup> i gcularí éaóirí  
uairí, 7 é go leatán láiríoe uéag-fíáimíeac  
7 go b'péag cíiríeac beaúiríge, 7 a uá  
láim go b'péag bog geal leabairí gan puam  
oiríe ná gno oiríe. Agus reo máir vo  
labairí pé:

"Go uéimín, a Seadhna," ari reiríean, "tá  
ceirí 7 ceann-pé oim é b'péirí im' beatáirí  
oim go gcaíteirínn teacé as éuall oirí-ra  
as loig arigeirí ari iaraét. Aét vo véanraó  
ééao puirt áirí míoí anoirí uob, agus, vo  
péirí máir arigeirí, ní véanraó pé ceatáiríe  
míoí uuit-re é éabairt uob. Ní hé gac  
don lá éiríeac mo leiríeirí re dá iairíarí  
oirí."

"I' oil liom ná fuil céad punt a'gam oipeamnac anoir le tabairt tuit," a'gha Seadna.

"Do r'ao an tuine uapal 7 o'féac ré a' Seadna. Ní maib don comne i n-aon cor aige leir an b'pneasra íaim. O' féac ré a' Seadna, maí (o') féacfao ré a' ainmíoe éigin neam-choitíonnta. O' féac Seadna go reamnac íoiri an dá íúil a'í. Deirí go maib féacaint ana-comhígead<sup>19</sup> a' Seadna, nuairi cuipaoí<sup>20</sup> reamí a'í, 7 íu'í beas don-ne' ná cúba<sup>21</sup> íoimí. Do cúb<sup>21</sup> an tuine uapal úo íoimí. O'féac ré íoir a'í an o'calam, 7 anníam o'féac ré an o'oirí amac, 7 a'í ball o'féac a'í Seadna a'í, 7 í' amíaró do bí Seadna a'í íáíuoe uime.

"Ó!" a'í reiríean, "do o'éanfao o'eí b'pínt 7 o'á' éro an íuó."

"I' oil liom," a'gha Seadna, "ná fuil o'eí b'pínt 7 o'á' éro oipeamnac a'gam le tabairt tuit."

Uam ím an móíóáil a'í íao oe.

"Tabairí oom o'eí b'pínt," a'í reiríean.

"Ní b'raííí," a'gha Seadna.

"Ní eiteóéá don íunt amáin o'ím," a'í reiríean.

"Ní 'l ré le íaíáil a'íat," a'gha Seadna.

"Féac, a' Seadna," a'í reiríean, "tá a' íoir a'í an o'calam náí íeap bíao 7 náí ólar o'eó ó íaíam íuó! Uao móí an o'eíic o'uit íuo éigin le n-íte do tabairt oom."

Táííí an íeacaint úo i íúilí Seadna. Do ím ré a' íeapí cum an o'oirí. "Tabairí do b'óapí o'it," a'í reiríean, "a' élaóáííe o'íoíamí!"

I' beas ná íu'í léim ré an o'oirí amac.  
(Íeaníarí oe íeo).

#### TRANSLATION—(CONTINUED).

KATE. Who said there was a beard on Cailleach na mBroc?

GOB. Oh! indeed, Kate, it is upon her. I was near her, and I looked closely at her chin, and it is full of great thick long hairs, and *they* grey as bristles would be. When she saw me taking notice of them, she laughed and she rubbed them against my forehead, so that I had to scream with the tickling.

KATE. It is a pity it is not in your eyes she put them. Perhaps it would put you from *being* looking at people so impudently.

GOB. Why then, indeed, upon my word and credit, Kate, it was into my eyes she put them, see! and it was that put me screaming, and it was not the ticklesomeness. There was one among them that was as big (and) as long as a thick needle, and it went into my eye, and I promise you that I did not put the remembrance of it off me for a while. I don't know, though, will it take the impudence off me.

KATE. Whist, Gobnet, it is for a *joke* I was. There is no impudence *on* you and there never was. But you have a thing that I have not,—you have patience. Perhaps if I myself was there, it would *fail* me not to give some look at the bristles. But do you hear, Peg; I don't myself know in the world what *cause* of attention to Seadna that man of the thimbles had, that he should out-face him in that manner in the middle of the fair without reason, without cause?

PEG. That is exactly what was puzzling Seadna to death. He did not know why any person should do such a thing. *It is* often afterwards he was at the same fair selling shoes, and it is many a long while he spent watching thimble-men, expecting that he would get the full of his eyes of the man that spoke to him that day, but he did not. And there is every probability that if he did get it, his bad talk would not go unrequited with him.

KATE. It is a great pity how it was let go unrequited with him at first.

PEG. The matter came too sudden upon Seadna. He had not time to think of what he ought to do, especially when he looked at the man of the thimbles, and *he* was minding his own business, without any attention at all to Seadna's business. After a little time, in fact, he was not too sure that *he* was at all the man who had spoken.

KATE. Why then, indeed, upon my word and credit, (that) it is that I was myself thinking too, that perhaps he was not.

PEG. Well then, and is it not a nice work that would be done by Seadna if he were to strike the man and he having no reason to *him*?

KATE. 'Pon my word, it is true for you.

PEG. A long time afterwards, when Seadna used to be looking out for the man, *it is how* he was determined, if he should see him, to go at first into conversation with him, and then, when he would have made out from the conversation whether he was the man that spoke in that way or not, it would be in his power to strike him or not to strike him.

NORA. And sure, Peg, it would not be right for him to strike him, whether he said the words or did not say them.

PEG. Really, Nora, I am not saying that it would; but I am saying that he was determined on it, whether it was right or was not. But it was quite immaterial, because it failed him to get any glimpse of him at home or abroad. He did not get tale or tidings of him high or low, and at last the matter went out of his head.

When he had the two pairs of shoes finished, even though he had not the pounds' worth of leather used, he went and he brought with him two pound's worth, and then four pounds' worth. Then he brought with him two other shoemakers on their day's hire, and after a while two others. It was very short until his name was up in the country on account of the goodness and cheapness of his shoes, and it is to him the best tradesmen used to come, because it is he that used to feed them best and pay them best. It is to him that the richest and

highest people used to come to buy shoes, because it is in his shoes the best stuff used to be, and it is on them the nicest make used to be. It is to him the poor used to come, who used not to have the money for the shoes handy, for he used to give them a fine long time, and when the time used to be out and the debts used not to be paid, he used not to be severe in the enforcement of the claim. It is often shoemakers used to come to him who used not to have money to buy leather, and that they used to ask him to give them the loan of a share of money, so that they could continue at work and be earning something instead of being unharnessed (and) idle. There is no fear he ever refused any one of them, and 'tis many a poor shoemaker under a heavy family, that would have been often without his children having food and without a pig at his door but for Seadna.

When he used to be going to Mass on a Sunday or holiday, or when he used to be going to the fair or to market to sell shoes, 'tis many a man used to be coming before him on the road and calling him aside, saying, "Excuse me, Seadna,—I would have those two pounds for you but that it failed me to sell the pig;" or, "Indeed, Seadna, I am ashamed to come to talk to you, and I not having a halfpenny of your money yet for you; but my son was struck sick and he was twenty-one days lying down before he got the crisis, and I had to keep two nurse-tenders taking care of him during the time." Everyone used to be that way, having his own poor-mouth, and Seadna used not to have as an answer for them but, "Don't be annoyed;" or, "It is not worth a pin;" or, "Take your time." And I promise you it is they that used to take it.

There was one man that (regarding whom) Seadna gave the refusal *to him*; and if so, *'tis how* he came *but* in a suit of broad cloth, *and he* broad and strong and healthy, and fine and red and fat, and his two hands fine and soft and white and limber, without the sign of work or of business on them. And here is how he spoke: "Indeed Seadna," said he, "there is annoyance and humiliation upon me, that it should have overtaken me alive that I should come to you to ask for money to borrow. But a hundred pounds would make a great convenience for me now, and according as I hear, it will not make a great inconvenience for you to give it to me. It is not every day the like of me will come to ask it of you." "I regret that I have not a hundred pounds handy now to give you," said Seadna.

The gentleman stopped and looked at Seadna. He was not at all prepared for that answer. He looked at Seadna as he would look at some uncommon beast. Seadna looked at him steadily between the two eyes. It used to be said that Seadna had a very wild look when he used to be made angry, and that there was hardly anyone that would not cower before it. That gentleman did cower before it. He looked down at the ground. Then he looked out the door. After a while he looked again at Seadna, but it is how Seadna was laughing at him. "Oh!" said he, "fifty pounds would do the business." "I regret," said Seadna, "that I have not got fifty pounds handy to give you." That took the pride altogether off him. "Give me ten pounds," said he. "No!" said Seadna. "You would not refuse me one pound," said he. "You have not it to get," said Seadna. "Look, Seadna," said he, "the ground knows that I have not eaten food nor taken drink since yesterday morning. It would be a great charity for you to give me something to eat." That look came into Seadna's eyes. He pointed his finger to the door. "Take to your road," said he; "you idle vagabond." He almost sprang out the door.

(To be continued.)

## NOTES.

<sup>1</sup> Also áh, 'however,' a very ancient particle. Stronger form áhiac (= áh ácc?).

<sup>2</sup> = O'e'n cpaogal. <sup>3</sup> aḡaró béil, or aḡóbéil.

<sup>4</sup> Note aḡ inserted here. <sup>5</sup> n-aḡge = gratis.

<sup>6</sup> supab é biot péin aḡ cumineam would be bad Irish, as it would suppose the relative to be directly governed by cumineam. The verbal noun or so-called infinitive can only take a genitive case. In some places the phrase would run supab é bí mé péin a cuminuaḡo, the a representing the prep. oo. In this usage é oo cuminuaḡo must be taken as one locution with bí mé inserted in a loose fashion. Old Irish aní acái o'iaḡpaio = an níó acá cú iaḡpaio, an níó acá aḡac o'iaḡpaio.

<sup>7</sup> Leir "too." <sup>8</sup> Note that o following n is not usually aspirated in Munster: Connacht, n'gíop duit. <sup>9</sup> For oap noóig, sometimes weakened to aḡ noó. <sup>10</sup> Táig, account of the dead, tuairis of the living. <sup>11</sup> Also péipe.

<sup>12</sup> I have never heard this use of biot without aḡ following. P. O'L.

<sup>13</sup> All numbers up to oieic, except aon and oá, properly cause eclipsis in the genitive. Oá invariably aspirates in present day Irish, except in oá oḡman.

<sup>14</sup> Sḡuḡeá "unharnessed," the opposite of ḡaḡeá.

<sup>15</sup> i. poime.

<sup>16</sup> The Irish word for "crisis" has become much confused. It sounds like aoiḡeó, an a-oiḡeó "the crisis."

The similar word paiopeam means "respite" from trouble.

<sup>17</sup> Also ní rú bioḡan é. The aḡuḡ possibly throws a light on the true meaning of rú. ní rú bioḡan 7 é, "it and a pin are not one value." ní rú bioḡan é, "it is not the value of a pin" (apposition).

<sup>18</sup> The force of ná in such phrases is "The manner in which he came was *nothing else than*," &c. 1ḡ é puo tu bíḡeamnac, "'tis what you are, a thief;" 1ḡ é puo tu ná bíḡeamnac, "'tis what you are *nothing short of* a thief." 1ḡ é puo oo bí ann fuil, "'tis what was there, blood;" 1ḡ é puo oo bí ann ná fuil, "'tis what was there, *nothing but* blood." People who speak Irish well and English but imperfectly often say, "'tis what you are *than* a thief," "'tis what was there *than* blood."

<sup>19</sup> Pronounced caoiḡeac. <sup>20</sup> When cuip, "put," has an inflection beginning with c added, the n is often broad, as cuipḡar, cuipḡar, cuipḡeá, cuipḡeá, cuipḡeaoi, cuipḡeaoi, as well as cuipḡeap, &c. ana- for an-.

<sup>21</sup> cúbaó, "to hang the head, to be overawed."

peaoar na laogaipe.

## CORMAC ÓG.

(Fuíḡleac.)

"Searamh!" aḡ gué binn uapal ó cúinne na coille, 7 le cumácta an fíri oiaoiḡeácta ro o'fan an bean buaioḡeácta rocaip. "Míri Domnall na nḡemleac.<sup>27</sup> Sro í rúm rḡail bán loḡa léin. Maipéann t' nḡean 7 oo cliaimain."<sup>28</sup>

"Tḡḡar o'ḡeac,"<sup>29</sup> aḡ an bean, a rúile aḡ laḡo le feiḡ, "táro ríao aḡaon bároce 7a bḡaiḡge coimḡḡig."<sup>30</sup>

"Ná laḡaiḡ maḡi rín, a bean ḡan céill," aḡ feipean. Connaiḡoḡ an meac<sup>31</sup> 1 n-a



maibhadar, mara eualar fheas o'n bpar-  
leann rin, 7 eangar ó loe léin i nóir na  
saoite. Ba móir an trias ghráó cóim  
ríunnead 'r tá eatorra do shearraig cóim  
hobann. Do shearraig iománúide tpeun  
meas uaim le fada 'nuair a éonnapar  
cumann éorpaic óis dá ghráó, 7 a cóimiac  
le tuinn 'r anar ag iarraig i éabhair plán  
leir air tír, do shearraig mo éiríde am' élaib  
le hioma onóir do, 7 éarraig mo bhar i  
n-a oiméall. Maighir rias," ar seirgan,  
7 o'feuc ré ruar air rpeir na horóde, "cum  
go mbuaróir an mair air an oirí 7 go  
mberóir cairleán air do do fad uirge."

"Ir oirí liom ná hinneóir fad bpeug," ar  
rír;

"Ta réail na ríunne ió' riorraib glara,  
'S do leaca réim fleanuim le sheann ar  
lagraó

Ta do éim ríogánail, 'r do shearraig calma,  
Do éiaob-folc óir air do shearraig  
leatna,—

Comairaróe an tréir, a mair 'ra mairéar.  
Tabair mairéar do mair doiré atuirí,  
Náir éirí mairígn do' gnao éaon éanna-  
raib.

Tabair mairígead darré éim mo éarraig,  
'S shearraig go deo' cum ríog ná bparraig,  
Tíocair éabhair duit a bí do' fear cúl  
oi,

'Nuair a éiré go dúnair lán mo fúl oi."<sup>32</sup>

"Ní fearairí cao o'iarraig, tá uirí  
loca léin ruar." "Fuirgeóe a bparraig-  
ad; tá mo leant le rpeir beo."

"Tá brian 7 sheolán, cum ríog na  
féinne, fad éiríde ad ann, níor b'féirí  
leat dul 'ra bparraig gnao ríor oirí."  
"Deunfao iarraig, tá mo leant le  
rpeir beo."

"Tá íodair an loca lán do rparraig<sup>33</sup>  
searraig 7 do éarraig<sup>34</sup> fleanáca,<sup>35</sup> mara a  
nairígeann<sup>36</sup> rpeir uatáir, cparraig-  
ocpa."

"Triallfao éiríde air fad; tá mo  
leant le rpeir beo."

"Cionnair a éogann-rí é; ní mair bea  
mair ríor air élaib<sup>37</sup> Uí Donnóe an  
sheanna."

"Eangar ó ríol Uí shearraig bea;  
air ríor ghráó do mairí cós mé."

O'feuc Donnall air an rpeir 7 éirígní  
deoir 'na fúl glair. "Cum oir an bhar  
ríol rí, a bea éann-dána," ar seirgan,  
"7 fearraig air mo éirí, cparraig mo lán  
faoi o'caol; ní bairgal duit tuitim." "Ní  
fúl ríoc rairí oir," ar ríor. Ní éiríge  
bí an bhar uirí, ná shearraig an ríal glé-  
geal ríurí airí, do éirí rí ruar a clara  
7 o'feuc rí air an mair. Ar go bhar leo.

Níor labair an bea ríog<sup>38</sup> eile, 7 ní mó  
labair Donnall. Seir leo tré na sheann-  
raib i nóir gála saoiré, ríor ríor ré réail  
na searraig, ríor éaon éaon éil shearraig go  
bairí sheanna fpeirge; má éalaró fear  
tuatá ríann-éiríde na ríal glé-gle,  
mair ré ríogair na éirí air féim 7  
uairí, "Ta Donnall na nseirleac  
amirí."

Bí an doimeann<sup>39</sup> mairíge 7 an  
uair go cum. Seir leo cparraig na mairíge  
mairíge, tré mairíge na searraig, 7 ré  
uairí éonnapar loe léin éirí na  
cparraig, 7 ríurí na horóde dá oimé  
féim mair. Éalarí mac alla éaon  
Tuirí a' mairíge fé fúam bparraig an éarraig-  
féirí mairíge ó sheann do. Cum Donnall  
faoi fad ar 7 o'fearraig an ceol ríde ó  
Ríor an Cairleán é. Bí an fad 'na éarraig,  
éarraig an ríannac a éirí uairí, 7 éan  
ríorí na ríuríge searraig<sup>40</sup> binn glóirí,  
éalarí beiríge<sup>41</sup> 7 ríuríge éarraig Uí  
shearraig i méirí,<sup>42</sup> mairíge an ceol ríde  
leir na ceolraib rí, nóir cparraig na n-  
airíge, gairí ríuríge Donnall na  
nseirleac leat-beann<sup>43</sup> de ríorí caa<sup>44</sup> i  
n-airíge, agair níor éalarí mairíge  
mairíge<sup>45</sup> ríor bairí de'n éaon danna ceol  
buó éarraig leir rí.

"Fáiríge oir an bhar rin," ar Donnall  
leir an mair, "nuair a éirí do leant, ríor  
air tír, cait uair an bhar 7 mairíge a bairí;

ní feicfeadh-rá é tu go fóill, ó tá báire<sup>46</sup> le himirte easpaínn 7 oíeam ó Loé Rí."

"Bfuilro ag teacht, a ceann-uilliaró?"  
 arí fear n-á fhuasg le Doimnall. "Bí reirlean fóir ari munn na rtaile zile, éurí re bar cum a fúl 7 o'feuch re eirí a meiríab ari an rpreirí eoiríeuaró. "Táirí ríao 1 Luimneac anoir, 7 beirí ríao anoirí f-á céadóirí, arí ré." Tamall beag eile 7 éualaró an rluasg foctiom. Sul a ríab aimirí acu arí feuchann timcheall,<sup>47</sup> bí an oíeam ó Loé Rí 1 n-a meirí. Éirí Doimnall lám le gac uinne acu 7 go móir-móir le n-a gceann-uilliaró, Ua Concobairí Rorcomáin. "O g-leuradairíao réir gan máill 1 gculadairí eurtiomar ríóil 7 ríosa. Bí ponnaríoe<sup>48</sup> óirí ari bairíab a gcamán fuirreoirí, 1 n-ionao ponnaríoe iaríann oo beiríeac ag fearíab an traozail ro, 7 bí fear nó cor<sup>49</sup> gac camáin cumoirígeíte le eoirceannairí learrígeíte earcon.

"Cia beirí 1 n' fearí cúl<sup>50</sup> agáinn?"

"Beiríeac-rá," arí Doimnall, "7 beirí Corimac Óg 1 n-a fearí aimirígeíte<sup>51</sup> ag an mboza eile."

"Teirí an eiríann-éurí,"<sup>52</sup> arí Ua Concobairí.

"Deaf n-ó clé?" leirí ríin ag cairíeann a camáin 1 n-áiríoe. "Deaf," arí Doimnall. "Deaf ír eacó é. Beirí an cúl éacó<sup>53</sup> agam." "Suaf leirí an liairíóirí," arí ríaoirían. "Cúg Doimnall na nGemleac poc oo'n liairíóirí, 7 oo éiomáin ré r-á n-aerí í, nóir p'leirí ar sunna. Éoiríuig an cluiríe. Bí eirí píeíro fearí, 7 a gcamáin 1 n-áiríoe, ag fairíe ari an liairíóirí ríin. "Nuairí a éáimic rí anuaf, oo ríreabaoirí uiríin. Ari fearí noimíro, bí an gairííao éiríeun 1 n-aéiríann oá ééile, an liairíóirí anoirí 7 anoiríú, ré no fearíeac o'fearíab arí láirí, an liairíóirí anoirí 1 gíob, ari ball ór cionn a gíonn, arií ag iur ari ríreann<sup>54</sup> an loéa 7 píe camáin ari tí í éógann.<sup>55</sup> "O fairí Doimnall íao go gíurí. F-á éiríeacó bíurí fearí amac arí na hiomán-uiríob leirí an liairíóirí. "Mo éeíro gíreann tu, a éoirímaic Óig!"

Bí líúg r-á gáirí ag an mbuiríon, na

hiománuiríoe go léirí 1 noiríao éoirímaic, 7 Ua Concobairí ari éeann na eoiríe. Iaríreac ríirí-éiríeac ré ééin an boza. Bí fearí cúl Loc Rí clíroe, oána, oo éoiríe ré an liairíóirí, 7 bí rí arií ag leac-ríreíe 'na meirí. Fuairí Ua Concobairí poc ríeíomáirí, eiríinn,<sup>56</sup> 7 éurí ré í a b'fíozurí oe'n boza éeaf. Anoirí a éoirímaic na nGemleac! Sgíob<sup>57</sup> reiríeun an liairíóirí ó éeíreabairí fearí 7 le háirí-iaríreac éurí ré í le fuiríneann a gíeuz go oí an boza éuarí. Tuirí rí ag coríab éoirímaic Óig. Le ríirí na ríil,<sup>58</sup> oo ríreíob reiríeun í ó'n gcoríantóirí 7 éom oiríeac le gáinne 1 n-aíreíeíom an ríirí cúl oo buail ré éirí an mboza í. "Tá an báire leac, a éoirímaic na nGemleac," arií Ua Concobairí; "nóirí buail a leiríeíro ríin o'fearí ríann líom."<sup>59</sup>

Bí bualao barí, 7 líreíáirí ari gac eaoí, 7 Corimac Óg ari gíuairíob fearí. Connairíe a máeairí Ua ag bíuríeac eoiríe ag gáiríeíoe le háeaf. "O éeínn rí ari a híníin 7 ríuz rí bairííog<sup>60</sup> uiríin. "An tu ríin, a laoirí?—r-aoiríeaf go ríabairí bairíoe, mo gííao go oeo' tú!"

"Táinn go r-áiríe ríuairíe, a máeairíin ion-mínn; a b'fíanfairí-rí 1 n-aíreíeacé líom?"  
 "Ní f-áiríeaf go oeo' éu, a éoiríeíoe," arií an máeairí. "O íeínn an ceol rííoe arií 7 bí cozaímaic<sup>61</sup> 7 ríuairíneaf 1 oíirí na nÓg.

Maéíeíann éínn máiríe.

#### NOTES.

<sup>47</sup> "Fetter," pr. gíleac in Munster.

<sup>48</sup> Son-in-law. <sup>49</sup> "You lie!" <sup>50</sup> comígeíteac, wild, lit., foreign. Also spelled comígeíteac and comíeígeíteac. See *Seoína*, note 19.

<sup>51</sup> Condition, also poct.

<sup>52</sup> "I think you would not speak falsehood;

The shadow of truth is in your clear grey eyes,  
Your mild, smooth countenance with pleasantness lighted;

Your step is kingly and your person valiant,  
Your spreading locks of gold on your broad shoulders,—

Tokens of the chieftain, of his disposition and goodness.

Forgive a poor sorrowful woman,  
Who has not relied on your gentle noble aspect,  
Allow me to ride towards my darling,  
And I shall pray always to Heaven's King

To give mercy to you who were a protector to her,  
When I shall have satisfied my eyes with a longing  
sight of her."

- <sup>33</sup> Broken stones. <sup>34</sup> Caves, hollows. <sup>35</sup> Shell-strewn.  
<sup>36</sup> Inhabit, frequent. <sup>37</sup> Behind. <sup>38</sup> A squeak, a syllable.  
<sup>39</sup> Storm. <sup>40</sup> Sound. <sup>41</sup> Boiling. <sup>42</sup> *cuair* 1 méir, in-  
creased. <sup>43</sup> Half-stanza. <sup>44</sup> Chant of battle. <sup>45</sup> *poime*.  
<sup>46</sup> Goal, a game of hurley. <sup>47</sup> Note the *ay*. <sup>48</sup> Hoops.  
<sup>49</sup> Handle. <sup>50</sup> "Bowman." <sup>51</sup> Aiming man. <sup>52</sup> Cast  
the lot. <sup>53</sup> The southern "bow." <sup>54</sup> Surface. <sup>55</sup> *tógáil*,  
*tógbáil*. <sup>56</sup> Accurate. <sup>57</sup> Snatched, whipped off. <sup>58</sup> In  
the twinkling of an eye. <sup>59</sup> *buail liom* "came across"  
me; *buail umam*, in Connacht, *buail fúm*, met me.  
<sup>60</sup> A strong grasp. <sup>61</sup> Whispering.

### PROVERBS—(CONTINUED).

From D. J. GALVIN, Glashakinleen,  
Newmarket.

27. *Ní bíonn aḡ an leanb aḡt marí aḡu-  
ḡeann ré.*  
The child has but as he hears.
28. *'Oo beirḡeáó móián aḡ meirḡe aḡt le  
leirḡe beir aḡ viol aḡ.*  
Many would be drunk, but for loth-  
ness to pay for it.
29. *Ír mímíc oo bíur teanḡa óuine a íríón.*  
One's tongue has often broken his nose.
30. *Aḡur cúḡat, a íean-bhíurte, 'nuair oo  
íaoilear beir íḡaḡta leat.*  
Again to you, old breeches, when I  
thought to have parted with you.
31. *Teime bhíeáḡ, a aḡair, o'fáḡ mḡre ḡan  
móin.*  
A fine fire, father, that left me without  
turf.
32. *Seacáin an ḡleacairḡe mḡlir íleamain  
'S an teanḡa liom leat;  
íeallíaro oḡt, má íaḡaro an áaoi  
marí ír buail ḡur claoi a mbeairt.*  
Beware of the sweet, slippery actor  
And the double-voiced tongue;  
They will betray you if they get the  
chance,  
For their action is naturally corrupt.
33. *Teannam oḡt, aḡu' an báí le Síle.*  
Come along, said Death to Sheila.
34. *Deirḡeáó íean-loinḡe beirḡeáó oá  
báḡaó, 'deirḡeáó íean-táilíúḡa  
o'íeirḡeáó aḡ a áeíro, 'deirḡeáó íean-  
ápaill bái, 'deirḡeáó íean-maḡíur-  
tíur íḡoile, ír oíe na cíóóca íao-ían.*

The end of an old ship that would be  
drowning, the end of an old tailor  
who would quit his trade, the end of  
an old white horse, the end of an old  
schoolmaster,—bad are these ends.

35. *Ní íurí ann aḡt an oá marí a áeíle.*  
Six of one and half-a-dozen of the other.
36. *'Oune ḡan oinnéir, beirḡt áum íuríéir.*  
One man without dinner, two for  
supper.
37. *Tá tabairt íuar móí aḡu.*  
He is highly educated.  
*Tá tabairt íuar maí aḡu.*  
He is well educated.
38. *Ír áoirínn oaoib, a luét an eolair!  
(Ráó tḡúḡaó aḡ íearí boét ḡan léi-  
ḡeann.)*
39. *Beirḡir buaḡaḡta ḡo bḡóííarí, 7 an  
uair ínn ní beir íuamínear ḡo oeo'  
aḡat.*  
You will be uneasy till you are married,  
and then you will never have peace.
40. *'Oo mḡeoáó ré aḡ óuine náí íóí íuamí.*  
'Twould happen to a man who never  
married.
41. *ḡo oḡḡíur ílán beo!*  
That you may return safe!
42. *Lá ía' tábairtne 7 lá ía' tḡúra,  
aḡur an áuro eile o'e'n tḡeaóḡmum aḡ  
íoláḡarí áúca.*  
A day in the tavern and a day in the  
blanket,  
And the rest of the week providing for  
them.
43. *Cia áca ír meara, teairbaó oearḡ no  
ríur-íuaóḡanar?*  
Which is the worse, unlimited indul-  
gence or utter want?
44. *ḡo oḡḡíur íaoi máiré!*  
That you may return in good trim!
45. *Ír ceairt oo óuine beir 'na áíḡ íém  
oíóce áinn bíaoína.*  
A man should be in his own house on  
the chief night of the year (Christ-  
mas).
46. *Cionnúr tá tú? 'Dia ḡo oeo' linn, ní  
'lim aḡ íoḡnam ná aḡ íeíóim  
íoḡanta.*  
How are you? God help us, I am not  
well nor improving.



47. A woman whose husband, son and brother were condemned to death, and who was allowed to choose one of them to be set free, chose as follows :—

Seobarò mé fear pa' Mumam,  
Seobarò mé mac im éum,  
Asgur dá b'fíúg rín  
Beurfas mo dearbhiádasu lúim (liom).

Seanpiárote do éuala Moḡ Nuadao,  
ar Sallim.

1. Níorí feuc bean tar a gualainn muam  
nac b'fuirgead sí leirfgeul.  
A woman never looked over her  
shoulder but she found an excuse.
2. Ní faroe gob an ḡé ná gob an ḡanodail.  
The goose's beak is no longer than the  
gander's.
3. Póca polam, buairead pé bóctai.  
One should recognise his own friend,  
drunk or sober.
5. An uairi bionnr (bíor) an bolḡ lán, ir  
mian leir an ḡenám rínead.  
When the belly is full, the bone loves  
to stretch.
6. An áit a mbionn an rónar, bíonn curó  
ve'n vonar ruidote tíro,—nó, bíonn  
an vonar 'na oirlaigib tíro.  
Where there is prosperity, there is ill-  
fortune mixed with it,—or, there is  
ill-fortune in inches through it.
7. Ir fearui ḡlar 'ná anmhear.  
Better a lock (i.e., security) than doubt.
8. Ní'l a ríor nac mar ir uoirige ir fearui,  
cú ḡur veacai a máó ḡurab ead.  
One does not know but the most  
trying situation is the most advan-  
tageous, though it be hard to admit  
it.

## MO TÍR ḡLAS FÉIN.

Séamur Na Séagóa mo-éan.

Am ílioct na laoróe Sacr-beurila úo ag  
beurapto bariton,

"My own Green Isle."

Cró áro cnuc Alban coim'tige  
I n-aoibhear ríodbad ríadain,  
Cró ḡeal iao toirpe míre  
Fíal-típe ḡaran féin,  
Ag taroal ann 'huair bim-re  
'Sead rímaoinḡim oir, mo mien,  
A'r ríarann ḡráó mo éioróe úit,  
Mo tír ḡlar féin!

Cró mói v'ar ríag vo tír ḡlar  
Ná cuimḡeann oir, mo leun!  
Níorí veil vo r'péir lem' éioróe-re  
I ḡríodab ríada i ḡcém,  
Am' lonnad i oirruab coim'teada  
Pé íreal áro vom' céim,  
Ir tú mo muiuin oilear,  
Mo tír ḡlar féin!

Coim ḡeal im' fíul le tuinn ḡlar  
Do mḡeann vo bánta píro  
ḡac caoin-bean búro v'mḡin uir  
ḡac ríor-mac tá 'na laoc.  
Tá éioróe fearí v' tír-re  
Ná rímaoinḡeann feill-beair claon,  
'Siao cuilleann ceannar ḡrírode úit,  
Mo tír ḡlar féin!

Ir vóib-rean ḡráóam a'r ḡuíom éu  
Tarí tuinn, mo muiuin caoin,  
ḡurab ḡlar vo fearmíḡ éoróe,  
Asgur aoróearí v' r'péir le ḡrén!  
Náí taobuiríro ríuít na rḡíor tu,  
Náí ḡríó tú uib ná b'reun,  
Aét baíl ó 'Día vo ríor oir,  
Mo tír ḡlar féin!

## AN SIOTA AGUS A MÍÁTAIN.

Bean an Tíge :—

Do ḡab éuḡam cúpla arí v'uir na horóe  
ḡo tuirac túirreac ó ríubal na típe,  
Ag íarriaró veirice a'r ag éliom cabairta,

'S aḡ guròe cùm 'Dè arì ron ḡac aon vo  
èabhaò.

bean beaḡ èpòpanta bhpòpanta blàtmaì,  
S a mac 'na pìota 'na èeannòdàn oàna;  
An èaillèac ḡo fàròeamhaìl bàpòamhaìl  
bhéaḡac  
Pìorpiac fàilteamhaìl fàtamhaìl faobhaic;  
An pìota ḡo p'ruacaac buacaac bhìonaic,  
Faoi òoicèall, faoi ḡhuaim, ḡurì luairò pè  
a òótam.

ḡuròear pèin pìor 7 ní òubairt aon può,  
A'r leigear mo fùil ḡo olùc arì a èéile,  
Rinnear ḡàipe 'r òo fàigear faoi èéile iao,  
A'r i' minic arì fàn fearì faḡála oéipe.  
Nìorì b'faoa uaim ḡurì luairò pè a b'éile,  
A'r ḡurì èurì pè ruar òo ḡluairèacòt léici.

An Mac.

Cá bfuil mo lón vo ló ná o'oròce?  
Cá bfuil mo p'òpì vo bó ná èaoipe?  
Cá bfuil mo èáil, ó 'r nàpì oam innhìnt,  
Àct a' p'òdairì leò' fàla' a'r mála im'  
èimèiolìl?

An Mátairì.

Mairìpì le duair, ná luairò í arì aon èorì;  
O t' a'tairì ní bhuairìar ruairicear ná pèileacòt,  
Oaoa vo 'n àipò àct nàipe paoḡalta,  
Sagairt a'r bhàitèpe 'om èpiàò 'r 'om èéapaò.

Mac.

Aḡur mairìpì le cáil, ní hí buò cóipì oam,  
Àct aḡ aḡall na oéipe arìtaob an bótaipì;  
ḡo oearbèta oemìnn muna b'pàigèao-pa  
p'òipèint;  
Raèao pa' èill ḡan mòill i n-éaoòcàp.

Mátairì.

Seacàin an nìò pìn èoròce, a èlaòairpe,  
Aipḡ arì vo p'maointe a'r cuimhḡ arì an  
Mairìpì;  
Tá aicì p'òpì ḡo leòpì aḡur pìoinnpiò,  
Mairì nìorì oearmhaìo pì puam c'pìoròe na  
p'òig'ione.

Mac.

Tá m'fòig'ione-pe caitte, 'r ní fearpìa mairì  
tà aḡam,  
I' puao é mo hata 'r i' p'p'òcòta é mo èába,  
Tá mo bhìòḡa bhp'ite a'r ní 'l luao arì mo  
fàla',  
A'r ní'l p'ḡáil na tairìbe 'n a n-abhairì-pe, a  
mátairì.

Mátairì.

A m'éipìlḡ malluig'ite, mallacòt mo èpìoròe  
òuit,  
Nàpì léig'ir arì èaḡarḡ na n-arpal ná a  
nḡmòmarìta,  
A'r ḡo bfuil an eazlaip oá f'pì-innhìnt,  
ḡurì oop' na boicòt vo ceapaò na flaitìp  
mairì oiròpèacòt.

Mac.

Má'p' oop' na boicòt vo ceapaò na flaitìp  
mairì oiròpèacòt,  
I' oóca ḡurì àit é ḡo bfuil an-èuro bìò 7  
oigè ann,<sup>1</sup>  
Cuma ná p'p'èabann tú mairìnn nó oiròce  
ḡan beit i ḡcúinne caitte, a' cneaoaig mairì  
bìonn tú.

Mátairì.

A m'éipìlḡ malluig'ite, mallacòt mo èléib  
òuit,  
An amhaìò mearairì oam p'p'èabaò nó léim  
ann?  
Na naomh, na 'harpail, 'r an eazlaip  
naomha—  
Ní èéro inn' na flaitìp 'na mbeaèairò ḡo n-  
éaḡaro.

Mac.

Má 'r àit na flaitìp ná fuil ḡeata na  
céim leip,  
A'r ḡo b'pàig'inn-pe capao i ḡceann p'eaèt-  
mairì' nó lae ar—  
Àct arì eazla aon mairìairò nó eap'barò mo  
b'éile,  
Fanpao pa' baile aḡ aḡall na oéipe.





Μάταιη.

Μαιρι le ούρι, ιρ cúir mó-ḡaoir í,  
Canncair malluighe, cú ouib cnaoíac,  
Aéir ιρ meara faoi bó vo ghnóḡaíoe péineac  
Aḡ réanaḡ Cúioíro 7 ouighe na naoim ngeal.

Mac.

Éir, a cáillig, 'r ná habair liom don ius,  
Dá gcuairtḡaíoe t' aigheac, ιρ meara tú  
péineac.  
Aḡaíri marí beoḡeac íaḡaíre 'na íearaí 1  
n-aíre (p).  
ḡo mberḡeac a mion 'r a ḡeaḡaíḡ íeaḡe  
n-acarí'ó' céile.

Μάταιη.

Νά bac uoir na íaḡaíre, uéan vo ghnó  
péineac;  
'Sé Maíri vo ceap íao, a' ḡuḡ aḡeaḡa  
Dé uóib,  
Cúioíro a' na harpaíl vo ceap íao 'na uéir  
rín  
Cum póraḡ 7 baíreac 7 Aíreann vo  
léigheac uóimn,  
Aḡu' cum beir ḡo carḡanaḡ aḡaíac  
uéiriceac.

Mac.

Μαιρι le póraḡ, ιρ ḡnó mó-ḡaoir é,  
ḡrí ḡuioe úiri 7 c'íoin uó'n ḡcléirice;  
Muna uoíreair 'na láḡaíri, ní léighe  
"nobis,"  
'S a cáillig nac uaoir é an "sacra vobis!"

Μάταιη.

ḡan ḡnḡaíre íaḡaíre, ní íeíri arí paíraḡ,  
'Siao ḡáíroa an aḡma 7 luḡe ionaíro Dé íao;  
Dá b'íḡ ḡo maíre íao peacair 7 uaoí-  
cúiri,  
Ír uóca ḡuiri ceáraḡ írighe beaḡaḡ dá íeíri  
uóib.

Mac.

Éir, a cáillig, a' leig uo' íaíre;  
Dá mberḡeac ḡo maíre arí maíri 1 mbáíac,

A' ḡo mbéaríann 'uḡí an íaḡaíre tu  
ceannḡaíte 1 mála,  
Ní léigheac uam Aíreann ḡan aigheac  
láim u'íaḡaíl,  
A' 1 ḡeíriarḡe carḡanaḡe buḡ íearib leir  
ḡíáḡe arí.

Μάταιη.

A uóime ḡan céill, íaḡ, 'r nac b'íeas  
aoubaíre tu,  
Ír ual uó'n mīac uoíre-mearac íḡuiri;  
Dá an t-aḡaíri nó an mḡaíri ḡan aḡaíre  
cionḡaḡe  
A uḡann leaib ḡan ímaḡe ḡan íḡuiri.

Mac.

An té u'íreig ó n' aḡaíri le íearig ḡan  
ḡmaḡeac  
1 uóuḡaíḡ aḡaíre 1 b'eo ó n-a céile,  
'Muiri car a-baile 1 ḡceann aḡa uo laeḡib,  
Cuaíro a aḡaíri a' mār'uiré íe laḡe uo;  
A' an té u'ían ía' baile, níri mār'uiré íe  
ḡe uo.  
Dá íe íuḡe ueaíre aḡ Sapaíre  
léigheanna  
ḡo b'íu an c'íreair Catoilice arí íeaḡaíri  
éirí.

Μάταιη.

Cao tá aca-ían le léigheac ná le n' ínníre,  
Aḡe an ius u'íe luḡe an clampaíri aca  
íḡuioḡe?  
Ní leanaíro vo Cúioíro aḡe vo mīoin an  
teampaíll,  
A' tá uamaint na mīlte arí an mbíobla  
ḡallua.

Mac.

ḡuiri mīr u'ári n-aíreann; ιρ mīre uóimn  
íeíreac,  
Ír mīre uóimn írao, má íeaomuir arí don  
cúiri;  
Éirí arí maíri a' ceannuiré uam léine;  
Póírao, a cáillig, a' íanpaḡ a' pléiré  
leat.

Bean an Tíge.

Sin í eacora na caillige a' an baltáin  
bhiéadai  
Sgriobtha ar fad ríor le bhiú a' le  
héireadé.  
Léig go ráim ó báim go cúl í,  
a' ríorruig do éac cia 'ca b' fheaim do'n  
scúpla.

Crioc.

#### NOTES.

This poem is widely popular in Munster. If we are not mistaken, a version appeared some years ago in the *Gaodhal*, and it would be interesting to compare it with that presented here. Mr. Colbert of the Gaelic League, Dublin, has another version in MS., which we hope to collate with this version at a future date.

Our copy was written from memory by Mr. Edmond Foley, of Knockmonlea, Killeagh, Co. Cork, now about 80 years of age, and a good Irish scholar of the old traditional school.

<sup>1</sup> The metre of this verse is very lame. Read as if 'róda g'ráit é g'bfuil ana-éuro bíó gur oíge ann.

<sup>2</sup> See *Seoána*, this number, note 18.

<sup>3</sup> Another overlaid verse: read 'rú' mb'fearr le doime beir marb ann ná d'anne beo'nro

<sup>4</sup> Pronounce pór' éim.

#### NOTES AND QUERIES.

(98) Fuarar an abrán-paroir atá le pagbáil éior ó'n mnaoi éurona tug dam na gearr-paimn do cló-buailéad inr an iurleabair tamall ó fóm—

'Si an fhuar agur an fhealac í agur ar maroir an neultán,

'Si comleoir na trionóiré no-naoitha í,

'Si an ríadán geal í lárar dé í,

'Si ceann treoiré na n-óro go léir í;

a iora, a mhic, ní comórtar d'aoimne[ac] í,

sgreao ar mhuiré, agur ir' uime atá paor éú.

m. p. O hceada, C.C.

(99) Corrections in *Onós pheara phinn mhic Cuinail*, Sept., 1894: col. 1, last line but one, read éireosad; col. 2, line 4, for 7 lárar, read 1 lárar; col. 2, last line but two, for fearra, read fearra, plural of ríor.

Séorah Laoré.

(100) See N. and Q. 93: In confirmation of 'm being a corruption of "saint," add the following forms from an old calendar (Advocate's Library MSS. No. 28):—"an t-óctimad lá lá féil rannorean" (Saint John), and "an ceirpamhad lá .i. féil iacob .i. rannoreim" (Saint James). The latter would point to English as the source of this prefix.

W. A. CRAIGIE, Brechin.

#### GAELIC NOTES.

Copies of Father O'Leary's little book on "Is agur tá" can be had at 6½d. each, post free, from the editor of the *GAELIC JOURNAL*.

The price of Dr. Hyde's new volume of Irish folk-tales, an *Sgeulróe Sadoalac*, is 1s. 6d., not 2s. as stated last month.

Dr. Hyde's excellent papers on the religious poetry of Connacht are continued in the *New Ireland Review* for August and September.

THE IRISH CHAIR IN WASHINGTON UNIVERSITY.—The appointment is announced of Father Richard Henebry to the Irish Chair in the Catholic University at Washington. Father Henebry is a native of Portlaw, Co. Waterford. He is a young man, and familiar with Irish from his infancy. He is a keen critic and holds well defined and, we believe, well founded views on the formation of a modern Irish literature. In his studies in Old Irish and Irish philology, he has had the advantage of being in close communication with such noted Celticists as Dr. Kuno Meyer of Liverpool and Professor Strahan of Manchester. So mbuaíadót Oia óó!

THE CLEAVER MEMORIAL FUND.—This fund has been instituted to honour the memory of the late Rev. Euseby D. Cleaver, a lifelong and generous friend of our cause, and to carry on his work of encouraging the teaching of Irish in primary schools. The fund, after deducting expenses, will be annually expended in prizes for teachers and pupils.

Committee: Douglas Hyde, LL.D.; Rev. E. O'Growney, M.R.I.A.; James Casey, Thomas Hayes, Martin Kelly, J. H. Lloyd, John MacNeill.

#### ADDITIONAL CONTRIBUTIONS:—

|   |     |     |     |        |
|---|-----|-----|-----|--------|
| David Comyn, 43 Brighton-square, Rathgar,   |     |     |     |        |
| Dublin                                      | ... | ... | ... | £1 0 0 |
| M. Foley, National Teacher, Ring, Dungarvan | 1   | 0   | 0   |        |
| J. Tierney, San Juan, Argentina             | ... | ... | ... | 0 6 6  |

#### THE GAELIC LEAGUE IN DONEGAL.—

A meeting to establish a branch of the Gaelic League was held in Glenties on the 27th July. The branch is intended to represent the County of Donegal. The following attended and paid subscriptions of 2s. 6d. each: Messrs. J. M'Loone and J. M'Dyer, Glenties; J. M'Dyer, Kingarow; P. Dunleavy, Derryloughan; D. Boyle, Mullamore; D. Deeny, Milford; J. C. Ward, Killybegs; P. M. Ward, Ballysaggart; Hugh Doherty and Daniel Sweeney, the Rosses; Thomas Gavigan, Largynascrah; A. J. M'Nelís, Brackey; John M'Nelís, Crannogbuoy; P. Carre, Kilturish; M. O'Byrne and T. Bonnar, Donegal; J. M'Manus, Mountcharles.

Mr. Ward, Killybegs, presided, and the undersigned acted as secretary to the meeting.

Resolutions were adopted formally establishing a branch and pledging the members to exert themselves for the objects of the association, each in his own locality. Mr. J. C. Ward was elected chairman of the branch, Messrs. A. J. M'Nelís and D.

Deeny secretaries, and Mr. J. M'Dyer treasurer.

The next meeting will be held at Killybegs on September 14th, when members will be expected to join in the proceedings by reading or speaking Irish.

Future meetings will be held at various places in the county to suit the convenience of members.

The Rev. Father Cassidy, Donegal, and Jerome Boyce, Esq., Donegal, have become members of the branch.

JAMES M'DYER,  
Secretary to the Meeting.

IRISH IN CO. ANTRIM.—During the past month I had an opportunity of visiting Belfast, the Glens of Antrim, and other parts of eastern Ulster and of learning how the Irish language stood in those places. The same favouring disposition towards the Irish language movement that has been experienced in public opinion elsewhere exists also in ancient Ulaidh and in its great commercial capital.

This feeling is not without its expression in fact. A recent paragraph in the Dublin press states as follows:—"A provisional committee, with Dr. St. Clair Boyd as president, Mr. Patrick M'Ginly as vice-president, and Mr. E. J. Morrissey as hon. secretary, has been formed in Belfast, for the purpose of starting an association for the cultivation of the study of the Irish language amongst the people of the city and district. The number of students of Gaelic in Belfast has largely increased within the past few years, and the present movement promises to be very successful. It has the sanction and support of some of the most influential ladies and gentlemen in the city. The inaugural meeting of the new society will be held on Monday evening next" (Sept. 2nd).

The only part of north-east Ulster that retains the Irish language is the island of Rathlin (or as it is more correctly called by the common folk, Raghery, in Irish *Reac̃ra*), and a few districts in the Glens, notably Glenariff, Glendun and Glenshesk. Except in Rathlin, there does not exist anything like an Irish-speaking population.

Nevertheless, the visitor will find no difficulty in getting at people who speak Irish in almost any part of the country from Garron Point to Ballycastle.

During my short visit, I succeeded in securing some good specimens of the Irish of the Glens. These I hope will be printed in the next issue of the GAELIC JOURNAL. As some have supposed on *a priori* grounds that the Gaelic of this district is more Scotch than Irish, I may state here that the specimens which I hope to publish, without any attempt to modify the dialect, will conclusively show the Gaelic of the Glens to be Irish pure and simple. I do not yet know whether the same is true of Rathlin.

The newly-formed Belfast society may be trusted to follow up investigations in the district, and to collect and perpetuate what remains of the unwritten Gaelic lore of Dál Riada. Both Cushendall and Ballycastle, the best centres for work of the kind, are within easy reach of Belfast by rail. Mr. Flatley, National Teacher in Cushendall, who reads, writes and speaks Irish, will also, we may hope, do valuable work in the locality.

Eoin MacNeill.

#### THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciuszko-street, New York (60 cents a year).

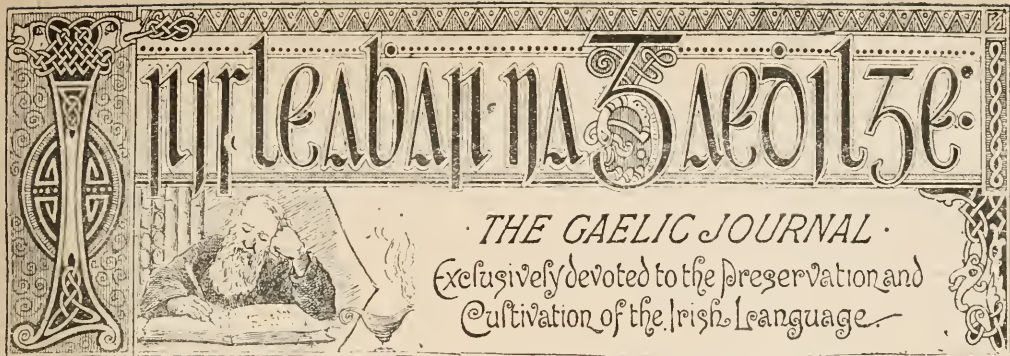
The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals of Cork Archaeological Society* and *Waterford Archaeological Society*, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.





# THE GAELIC JOURNAL.

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[PRICE 6D., POST FREE.]

## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

### EXERCISE CVI.—(Continued).

§ 616. Éiríe (aer'-ě), Erin, Ireland. This is the proper form of the nominative case; Éirínn should be used only after prepositions. Ní h-í an uaisle ar mbaile. Ír í Éiríe ar oíthí. Ír é an tóil móru atá bhuirte; ní h-í an éadóirí beag atá bhuirte. An é an fear mór an flait? Ní h-é; ír é an fear beag an flait. Ní h-í an tóil ro atá oall, aet an tóil eile. Ní h-é mo bhrón an bhrón móru, aet an bhrón atá ar bheo ar. An é an capall atá ar an mbótar? Ní h-é; ír í an t-araí óg agur an láru beag atá ar. An é punt atá ar an uan? Ní h-é. An tura an buaéall óg? Ní mé; ír é rin é (that is he). Ní h-é rin é, aet ír é ro é (that is not he, this is he).

§ 617. Is this Nora? No, this is Brigid, and this is Mary, her sister. Mary is not her sister. She is; but Una is not her sister. This is the poor woman, she has not a house, nor (ná) a cow, nor land, but she has a large family, and she is in debt. How much does she owe? Do you know that man? I do, that is Michael O'Brien, and this is his father coming up the road. Is this the priest? That is the mountain, and this is the wood [éoil (CHEZ, Munster CHEI)].

### EXERCISE CVII.

§ 618. A departure from the ordinary collocation of words is permitted in poetry. Thus a poem begins—

mo róir, mo líl, mo éaoir ír tú,  
instead of ír tú mo róir, mo líl, mo éaoir, thou art my rose, my lily, my berry.

§ 619. And in exclamations the verb may be omitted:—

(a) mo xpáo tú! my love (art) thou.

(b) mo xpóim tú! Bravo (my choice are) thou.

(c) m'anam aris tú! my soul within (art) thou.

Pronounced—(a) mü xpau hoo

(b) „ xpem hoo

(c) „ mon'am ash-tee' hoo

§ 620. We have already met the demonstrative adjectives ro, rin, and úo; as an fear ro, this man; an tóil rin, that eye; an bean úo. yon woman. We have also just seen that *this, that, those*, when meaning *this, or that (person), those (persons)*, are translated ré ro, ré rin; í ro, í rin; é ro, é rin; í ro, í rin; í ro, í rin; í ro, í rin; í ro, í rin. As. atá ré ro ouh, aet atá ré rin bán, this (person) is black-haired, that (person) is white-haired. Ír é ro Doimnall, this is Donal.

§ 621. In sentences like these last given, úo is never used, but always rúo (soodh). In the spoken language often rúo (shoodh) or shortened to ruo (shudh). As:—An é rúo Tomás, is that person beyond there, Thomas? atá í rúo óg róir. Yonder woman is young yet. Cá bhuil rúo rúo? where are those people? So that úo is used only after a noun, and rúo either alone (as we will explain next section) or with the pronouns ré, í, í ro, é, í, í ro.

§ 622. The older and shorter forms for—

This is he } are { ír ro é.

That is he } { ír rin é

Yon is he

Yonder person is he } are { ír rúo é.

These are perfectly regular. They are usually shortened to ro é [colloquially often reo é (shüh ae)], rin é, rúo é. So ro é, í ro é; rin é, í ro é; rúo é, í rúo é.

§ 623. Similarly we have

(1r) ro an fear, this is the man

(1r) rin an bean, that is the woman.

(1r) rúo an áit, yon is the place,

and the longer forms,

(1r) ro é an fear, this is he, the man = this is the man; rin í an áit; rúo í an bean, etc.

§ 624. Phrases: ro òuit (for 1r ro òuit) here is for thee, as, ro òuit do pìopa, here is your pipe for you. Súo oit (for ólaim rúo oit, I drink that on thee to thy health) = good health! Sláinte, or r'láinte maite, are also used.

§ 625. Sin é an fearaig amuig ar an mbótar. Súo í an áit. Feuc an oipioceas, agus rúo é 'Diamuio as teac a baile ó'n aonac. So é an leabair mór. Suir ríor, a p'aoirais, ro òuit an ríol. An bfuil r'geul nuas ar bit asat moiu? So an r'geul atá asam. Súo é an t-oileán mór, amuig in' an b'airuige; atá mo teac nuas ar an oileán úo.

§ 626. Is that your house? That is not my house, this is my house. Did you see my horse? No, is that he (an é rúo é)? No (ní h-é), he is outside standing on the road. Are you (the) man of the house? No (ní mé), that is (the) man of the house, he is standing at the door. Drink this drink. Good health! Is the wine sweet? No, it is bitter.

#### EXERCISE CVIII.

§ 627. We have seen that in English sentences where the verb *to be* is followed by a pronoun, a proper noun, or a noun with the definite article or the possessives, *my, thy, etc.*, the verb *to be* must ALWAYS be translated by 1r.

§ 628. We have also met sentences where the verb *to be* was followed by (a) an adjective; as the day is cold; (b) a noun with the indefinite article *a* or *an*; as, he is a man; it is a hot day.

§ 629. Now, in sentences of this kind, the verb *to be* is represented in Irish sometimes by atá, and sometimes by 1r. Up to this we have used only atá, as, atá an lá fuar; atá ré 'na fear, atá ré 'na lá te. The idiomatic use of the proposition in, in

the last two sentences, is familiar to our students.

§ 630. But we can also use 1r, and say, 1r fada an lá, 1r fear é, 1r lá te é, etc.

#### seadhna.

(Ar leanaimint.)

Síle. Agus cogair, a p'eg—ní fearaig cao do cuin an oipioce-feucaint rin i rúilb Seadhna. Dar n'óic, ní maib ré mar rin i gcomhairle.

Peg. Sin é oipieac a bí ag cuin iongnaró ar na comairanais go léin, a Síle. Ith-éuigeasair Seadhna as a'cuigao go mór 'na meon 7 'na<sup>1</sup> a'gheas. 1r annaib do labrao ré ac' nuair labairteas leir, 7 ní gáiréas ré coróce naó mór. Do cuin ré uaró ar fáo an c'ionán. Itho c'umhín le daoinib ca foin<sup>2</sup> o'airuigeasair an "cailleac muinneac" dá cáineas. 'Nuair bíoó ré as obair i teannta' na b'fear, ní maib le cloir uaró ó maroin go hoiróce ac' an anál fada c'iom 7 mion-builliróe an c'arúir b'is 7 cairiang 7 fártao an c'irnáta céairais. Céairaoir na f'ir g'ur raint c'um an airisio do bí air, o' máó a'f go mbíóó ré as obair c'om rian. Agus annaib do bíóó iongnaró oiréa a máó go r'gairao ré c'om bog leir, dá tabairt ar iarac do daoinib naó maib b'ieit aco ar é airioe go b'iat, 7 dá tabairt oiréa gan uiriao gan banna. 'Nuair naó labrao r'eirean, ní labraoir f'ém, 7 ní bíóó le cloir uaré ac' an anál fada c'iom 7 mion-builliróe na g'arúir mbeas 7 cairiang 7 fártao an c'irnáta céairais. Baó oíil<sup>3</sup> leat, dá b'ieitc'ea íao, g'ur as obair ar g'eall do bíoir. 'Nuair bíóó daoiné as gabáil éar an oiré, do r'aoaroir as éir-teac leir an r'aoar. Agus annaib 'nuair g'luairóir oiréa, r'eiróir le n-a céile, "1r beas an iongnaró<sup>4</sup> airgeas as Seadhna! Ní fearcamair maib ceairuoiré as obair c'om rian. Co'cuigeann ré go maib íao 7 oíolann ré go maib íao, ac' má 'reao, baimeann ré an obair airéa, má baimeao airéa maib í."

1011 ceapuiròtib 7 comairanais, do ceip ré oiria glan dá éab an rgeul do éabairt dá éile, nó an ceip rín do piéroteac .i. “Cao ra nveáir do Seadna beir ag obair com vian cum aigro do éanaim, 7 annrain ag rgeamaint leir com bog?”

Do lean an rgeal ar an gcuma raim ar fear<sup>5</sup> trí mbliadán. Annrain ‘pé r’lige i n-ari éuar<sup>6</sup> an iápla amac, do bí pé leacta ar fuar<sup>5</sup> na tuitce<sup>6</sup> go maib Seadna piéto cum a póirta. Bí pé rocair go maib an cleamnar véanta, 7 go maib an lá ceapta. Bíodar bacais<sup>7</sup> 7 luét riuabail na tuitce dá n-ullmúga<sup>8</sup> péin ‘na comair. Bí don níó amáin ra’ rgeal a bí ait go leoir. Ní maib don beir<sup>9</sup> rocair arí cia ‘rib í an bean. Bí pé rocair ag muintir na rriáve zupí b’ i ingean Dairmuroa Léit í. O’ aig<sup>10</sup> Dairmuroa péin an rocair<sup>11</sup> com mimic ar riuabail zupí éire<sup>12</sup> pé an uile foca<sup>13</sup> ve, 7 geallaim duit zupab é bí go ráirta ‘na aigneas. Bí a fíor aige Seadna beir ríob- bii, 7 gan beann ar bí a beir aige arí aig<sup>14</sup>eo, 7 marí rín do ceap pé, níó náí b’ iongnas, ná beir<sup>15</sup>eo don triáct arí rpié. Bí don níó amáin ag véanaim bua<sup>16</sup>áirta úd. Bí lá ceap<sup>17</sup> ag an bpoiblíveact cum an póirta. Bí an lá raim i ngoirveact ríactimaine úd, 7 níorí éamig Seadna fíor cum don éainte leir.

“Ír vóca,” arí Dairmuro i n-a aigneas péin, “go vtioc<sup>18</sup>eo pé, act gan é beir arí a aigneas don rpié do loig le Sarób. Tá go maic. Bean bveá<sup>19</sup> dáamail ír ead í, cailín cum ciallmair—act<sup>20</sup> ná cuipar<sup>21</sup>ve fearis uirí. ‘Ír fearir bean ‘ná rpié.’ Nác móir an éal<sup>22</sup> a bí ag an té avubairt é rín arí vtiúir! Ní íaríveas an raogal an ríean-foca<sup>23</sup>l.”

O’iméig dá lá eile 7 ní maib rgeul ná vuan<sup>24</sup> ó Seadna. Bí iongnas móir arí Dairmuro. Bí iongnas ba’ dá mó ‘ná raim arí Sarób.

“Iméig ríar,” arí ríir le n-a ha<sup>25</sup>air, “7 labair leir an bfeair raim, ó tá pé ve neam-éuir<sup>26</sup>int arí ná tioc<sup>27</sup>eo pé péin cum labair<sup>28</sup>ta leat-ra—nó liom-ra.”

Do buail Dairmuro ríar. ‘Nuairí bí pé ag teact i ngar do éig Seadna, v’airí<sup>29</sup> pé an obair arí riuabail com vian 7 dá mbí<sup>30</sup>o an raogal i n-eairbur<sup>31</sup>ó bí<sup>32</sup>o, 7 gan don-ne’ cum íao do véanaim act Seadna 7 a luét oiríe.

Buail pé éúca írteac.

“Bail<sup>33</sup> ó Dá oirí<sup>34</sup> anní<sup>35</sup>o!” arí rírean.

“Dá a’r Muiríe duit!” arí Seadna.

“Míar<sup>36</sup>eo go veimí<sup>37</sup> péin, a Dairmuro,” arí vaine ve na fearí<sup>38</sup>ab, “í<sup>39</sup> mí<sup>40</sup>eo duit é. Tá teinnear im’ ríúlib<sup>41</sup> ó beir ag ríac- fíeúaint ríor an capán raim le ríactimain, dá cumíneam<sup>42</sup> ó am go ham go bveir<sup>43</sup>inn ag teact éu.”

“Ír gíeannmairí<sup>44</sup> raim ve,” arí Dairmuro, “7 teinnear im’ ríúlib<sup>45</sup>-re 7 im’ gíalainn<sup>46</sup> ó beir im’ fearí<sup>47</sup>am ra’ vori<sup>48</sup> 7 mo gíala leir an uirí<sup>49</sup>am, 7 ná ríeas<sup>50</sup>eo rííacán<sup>51</sup> teact áir<sup>52</sup> an bó<sup>53</sup>airí anuarí gan a fíor vóm, 7 gac don fearí a éas<sup>54</sup>eo im’ ma<sup>55</sup>óiríe go mbí<sup>56</sup>inn lán-veimí<sup>57</sup>gíeact zupí b’ é Seadna bí<sup>58</sup>o ann, go vti<sup>59</sup> go vti<sup>60</sup>eo pé i ngarí vóm.”

“Míre!” arí Seadna.

“Círa gan amí<sup>61</sup>ar!” arí Dairmuro.

“Nac rín é i mbeulí<sup>62</sup>ab na vti<sup>63</sup>í bpoab<sup>64</sup>al é, go bveir<sup>65</sup>lí<sup>66</sup>í<sup>67</sup>í<sup>68</sup>í<sup>69</sup>í<sup>70</sup>í<sup>71</sup>í<sup>72</sup>í<sup>73</sup>í<sup>74</sup>í<sup>75</sup>í<sup>76</sup>í<sup>77</sup>í<sup>78</sup>í<sup>79</sup>í<sup>80</sup>í<sup>81</sup>í<sup>82</sup>í<sup>83</sup>í<sup>84</sup>í<sup>85</sup>í<sup>86</sup>í<sup>87</sup>í<sup>88</sup>í<sup>89</sup>í<sup>90</sup>í<sup>91</sup>í<sup>92</sup>í<sup>93</sup>í<sup>94</sup>í<sup>95</sup>í<sup>96</sup>í<sup>97</sup>í<sup>98</sup>í<sup>99</sup>í<sup>100</sup>í<sup>101</sup>í<sup>102</sup>í<sup>103</sup>í<sup>104</sup>í<sup>105</sup>í<sup>106</sup>í<sup>107</sup>í<sup>108</sup>í<sup>109</sup>í<sup>110</sup>í<sup>111</sup>í<sup>112</sup>í<sup>113</sup>í<sup>114</sup>í<sup>115</sup>í<sup>116</sup>í<sup>117</sup>í<sup>118</sup>í<sup>119</sup>í<sup>120</sup>í<sup>121</sup>í<sup>122</sup>í<sup>123</sup>í<sup>124</sup>í<sup>125</sup>í<sup>126</sup>í<sup>127</sup>í<sup>128</sup>í<sup>129</sup>í<sup>130</sup>í<sup>131</sup>í<sup>132</sup>í<sup>133</sup>í<sup>134</sup>í<sup>135</sup>í<sup>136</sup>í<sup>137</sup>í<sup>138</sup>í<sup>139</sup>í<sup>140</sup>í<sup>141</sup>í<sup>142</sup>í<sup>143</sup>í<sup>144</sup>í<sup>145</sup>í<sup>146</sup>í<sup>147</sup>í<sup>148</sup>í<sup>149</sup>í<sup>150</sup>í<sup>151</sup>í<sup>152</sup>í<sup>153</sup>í<sup>154</sup>í<sup>155</sup>í<sup>156</sup>í<sup>157</sup>í<sup>158</sup>í<sup>159</sup>í<sup>160</sup>í<sup>161</sup>í<sup>162</sup>í<sup>163</sup>í<sup>164</sup>í<sup>165</sup>í<sup>166</sup>í<sup>167</sup>í<sup>168</sup>í<sup>169</sup>í<sup>170</sup>í<sup>171</sup>í<sup>172</sup>í<sup>173</sup>í<sup>174</sup>í<sup>175</sup>í<sup>176</sup>í<sup>177</sup>í<sup>178</sup>í<sup>179</sup>í<sup>180</sup>í<sup>181</sup>í<sup>182</sup>í<sup>183</sup>í<sup>184</sup>í<sup>185</sup>í<sup>186</sup>í<sup>187</sup>í<sup>188</sup>í<sup>189</sup>í<sup>190</sup>í<sup>191</sup>í<sup>192</sup>í<sup>193</sup>í<sup>194</sup>í<sup>195</sup>í<sup>196</sup>í<sup>197</sup>í<sup>198</sup>í<sup>199</sup>í<sup>200</sup>í<sup>201</sup>í<sup>202</sup>í<sup>203</sup>í<sup>204</sup>í<sup>205</sup>í<sup>206</sup>í<sup>207</sup>í<sup>208</sup>í<sup>209</sup>í<sup>210</sup>í<sup>211</sup>í<sup>212</sup>í<sup>213</sup>í<sup>214</sup>í<sup>215</sup>í<sup>216</sup>í<sup>217</sup>í<sup>218</sup>í<sup>219</sup>í<sup>220</sup>í<sup>221</sup>í<sup>222</sup>í<sup>223</sup>í<sup>224</sup>í<sup>225</sup>í<sup>226</sup>í<sup>227</sup>í<sup>228</sup>í<sup>229</sup>í<sup>230</sup>í<sup>231</sup>í<sup>232</sup>í<sup>233</sup>í<sup>234</sup>í<sup>235</sup>í<sup>236</sup>í<sup>237</sup>í<sup>238</sup>í<sup>239</sup>í<sup>240</sup>í<sup>241</sup>í<sup>242</sup>í<sup>243</sup>í<sup>244</sup>í<sup>245</sup>í<sup>246</sup>í<sup>247</sup>í<sup>248</sup>í<sup>249</sup>í<sup>250</sup>í<sup>251</sup>í<sup>252</sup>í<sup>253</sup>í<sup>254</sup>í<sup>255</sup>í<sup>256</sup>í<sup>257</sup>í<sup>258</sup>í<sup>259</sup>í<sup>260</sup>í<sup>261</sup>í<sup>262</sup>í<sup>263</sup>í<sup>264</sup>í<sup>265</sup>í<sup>266</sup>í<sup>267</sup>í<sup>268</sup>í<sup>269</sup>í<sup>270</sup>í<sup>271</sup>í<sup>272</sup>í<sup>273</sup>í<sup>274</sup>í<sup>275</sup>í<sup>276</sup>í<sup>277</sup>í<sup>278</sup>í<sup>279</sup>í<sup>280</sup>í<sup>281</sup>í<sup>282</sup>í<sup>283</sup>í<sup>284</sup>í<sup>285</sup>í<sup>286</sup>í<sup>287</sup>í<sup>288</sup>í<sup>289</sup>í<sup>290</sup>í<sup>291</sup>í<sup>292</sup>í<sup>293</sup>í<sup>294</sup>í<sup>295</sup>í<sup>296</sup>í<sup>297</sup>í<sup>298</sup>í<sup>299</sup>í<sup>300</sup>í<sup>301</sup>í<sup>302</sup>í<sup>303</sup>í<sup>304</sup>í<sup>305</sup>í<sup>306</sup>í<sup>307</sup>í<sup>308</sup>í<sup>309</sup>í<sup>310</sup>í<sup>311</sup>í<sup>312</sup>í<sup>313</sup>í<sup>314</sup>í<sup>315</sup>í<sup>316</sup>í<sup>317</sup>í<sup>318</sup>í<sup>319</sup>í<sup>320</sup>í<sup>321</sup>í<sup>322</sup>í<sup>323</sup>í<sup>324</sup>í<sup>325</sup>í<sup>326</sup>í<sup>327</sup>í<sup>328</sup>í<sup>329</sup>í<sup>330</sup>í<sup>331</sup>í<sup>332</sup>í<sup>333</sup>í<sup>334</sup>í<sup>335</sup>í<sup>336</sup>í<sup>337</sup>í<sup>338</sup>í<sup>339</sup>í<sup>340</sup>í<sup>341</sup>í<sup>342</sup>í<sup>343</sup>í<sup>344</sup>í<sup>345</sup>í<sup>346</sup>í<sup>347</sup>í<sup>348</sup>í<sup>349</sup>í<sup>350</sup>í<sup>351</sup>í<sup>352</sup>í<sup>353</sup>í<sup>354</sup>í<sup>355</sup>í<sup>356</sup>í<sup>357</sup>í<sup>358</sup>í<sup>359</sup>í<sup>360</sup>í<sup>361</sup>í<sup>362</sup>í<sup>363</sup>í<sup>364</sup>í<sup>365</sup>í<sup>366</sup>í<sup>367</sup>í<sup>368</sup>í<sup>369</sup>í<sup>370</sup>í<sup>371</sup>í<sup>372</sup>í<sup>373</sup>í<sup>374</sup>í<sup>375</sup>í<sup>376</sup>í<sup>377</sup>í<sup>378</sup>í<sup>379</sup>í<sup>380</sup>í<sup>381</sup>í<sup>382</sup>í<sup>383</sup>í<sup>384</sup>í<sup>385</sup>í<sup>386</sup>í<sup>387</sup>í<sup>388</sup>í<sup>389</sup>í<sup>390</sup>í<sup>391</sup>í<sup>392</sup>í<sup>393</sup>í<sup>394</sup>í<sup>395</sup>í<sup>396</sup>í<sup>397</sup>í<sup>398</sup>í<sup>399</sup>í<sup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ar mairion moiu, do ñonnac bacais aš  
bailiugad ann ceana fein."

"An bpeacard don-ne' juan bui leide-  
oide?" aya 'n ceactiaid ad fear. "An  
maibair aš an airneann De Domnais, a  
miceil? Da mberdead, bad deacairi out  
gan an jgeul do elioim a bi i mbeul an  
uile duine. 'Se jin go mberd Seadna da  
porad De Maidic reo cuigann le Noia an  
Tocairi. Agus i' ann a bioair na bacais  
aš uil, 7 ni go oei an lior. Cuirfeao  
geall go noeairad Seadna fein go buil  
an ceair ašam-ra."

O'feud Seadna o duine go duine do.  
bi an oioic-feudant 7 an oioic-fearan  
'na jnilib. bi fearis aya, ad do buis jé  
fé i.

"Imeis eic adale, a Oiaimuro," aya  
reirdean, "7 bioo ciall ašat! Ni' l don  
fonn porad oim-ra, 7 ni veim go mberd  
go foil." "

Ciom jé a ceann, 7 ois jé aya obair.  
Nioi labairi don focad eile. Do jleam-  
nais Oiaimuro amad, 7 i' é bi go leam  
de fein.

Tamis jé a-bale.

"Sead!" aya Saob.

"Sead go oisad!" aya Oiaimuro.

"Cad é an jgeul é?" aya Saob.

"Ta jgeul ait," aya Oiaimuro. "Berd  
an uicad, go ceann reat mbladad o  
moiu, aš jtealla-madad<sup>16</sup> fé beir ašam,  
pút-ra 7 fúm-ra."

"Connur é jin aya?" aya Saob.

"É berd tuille ašam," aya Oiaimuro.  
Agus do eir uic a tuillead cainte do  
baint aya.

(Leanrai de reo).

#### TRANSLATION—(CONTINUED).

Sile. And whisper, Peg, I don't know what put that  
evil look in Seadna's eyes. Sure he was not that way  
always.

PEG. That is exactly what was surprising all the neigh-  
bours, Sheela. They noticed Seadna altering very much  
in his disposition and mind. It is seldom he used to  
speak but when he was spoken to, and he used hardly  
ever laugh. He dropped the humming altogether. People

could not remember when they had heard the "bristly  
hag" dispraised. When he used to be working along  
with the men, there was not to be heard from him from  
morning till night (anything) but the long heavy breathing,  
the tapping of the little hammer, and the drawing and  
tightening of the wax thread. The men used to imagine  
that it was avarice for the money that was on him, to say  
that he used to be working so hard. And then they used  
to be surprised to say that he used to part with it so  
easily, lending it to people who had no chance of ever  
paying it back, and giving it to them without security or  
bond. When he used not speak they used not to speak,  
and there used not to be anything to be heard from them  
but the long heavy breathing and the tapping of the little  
hammers and the drawing and the tightening of the wax  
thread. You would think if you saw them that it is  
working for a wager they used to be. When people used  
to be passing by the house they used to stop listening to  
the stress-of-work. And then when they used to proceed  
on their way they used to say to each other, "It is  
little wonder Seadna to have money! We never saw  
tradesmen working so hard. He feeds them well and  
he pays them well, but if so, he takes the work out of them  
if it was ever taken out of them." Between tradesmen  
and neighbours it failed them completely to reconcile the  
two sides of the story, or to answer this question, viz.,  
"What caused Seadna to be working so hard in order to  
make money, and then parting with it so easily."

Matters went on that way for three years. Then, what-  
ever way the report got abroad, it was spread throughout  
the district that Seadna was going to be married. It was  
understood that the match was made and that the day  
was fixed. The lame people and the beggars of the district  
were preparing themselves for it. There was one circum-  
stance which was rather amusing. No two persons were  
agreed as to whom the bride was to be. The people of  
the street had settled it that the daughter of Dermott Liath  
was the person. Dermott himself heard this report so  
often, that he believed every word of it, and I promise  
you that it is he that was quite satisfied in his mind. He  
knew that Seadna was rich, and that he did not care at  
all for money, and in that way he believed, of course, that  
there would be no talk of a fortune. One thing was  
troubling him. The public had fixed a day for the  
marriage. That day was as near as a week to him, and  
Seadna had not yet come to speak to him. "I suppose,"  
said Dermott in his own mind, "he would come, but he  
not to be intending to ask for any fortune with Seve. Very  
good. She is a fine handsome woman. A silent sensible  
girl as long as no one would put anger upon her. 'A wife  
is better than a fortune.' What great wisdom the person  
had who said that first! The world would not out-do  
the old saying."

Two days more passed and there was not tale nor tidings  
from Seadna. Great wonder was upon Dermott. A  
doubly greater wonder was upon Seve. "Go up," said  
she to her father, "and speak to that man, as he is so  
deficient in understanding as not to come himself and  
speak to you—or to me."

Dermott marched up. When he was approaching the  
house of Seadna, he heard the work going on as hard as  
if the world were in want of shoes and no person to make  
them but Seadna and his workmen.

He walked into their presence. "Gifts from God  
upon you here!" said he. "God and Mary for you!"  
said Seadna.

"Wish upon my own word, Dermott," said one of  
the men, "it is time for you. There are pains in my  
eyes from being looking down that pathway during the

past week, thinking from time to time that I would see you coming."

"That view of the matter is strange," said Dermott, "and pains in my eyes and in my shoulder from being standing in the door, and my shoulder to the doorpost, and that a crow could not come down the height of the road unknown to me, and every man that used to come into my view—that I used to be full sure that it was Seadna that used to be there, until he used to come near me." "I!" said Seadna. "You certainly!" said Dermott. "Is it not there in the mouths of the three congregations that you are to be married to my daughter Seve on Tuesday next, and do you think but that it is right for me to be expecting that there should be some share of the talk between us before Tuesday would come?"

"You are mistaken, Dermott," said one of the men. "It is not to your daughter Seve he is to be married but to Mary 'Short,' the daughter of John Ceatach, in the west. And as a proof of it, John himself is gone off to Cork for a supply of food and drink for the feast. And I don't say but that his relatives have been invited for (the) Tuesday."

"You are mistaken, Michael," said another man. "It is not to Mary 'Short' he is to be married but to the Babe of the Liss here below. There are tailors and dressmakers at work there during the past three days, and as I was coming up this morning I saw the beggars collecting there even already."

"Did any one ever see the likes of ye?" said the fourth man. "Were you at Mass on Sunday, Michael? If you were it would be hard for you not to hear the matter that was in the mouth of every individual. That is, that Seadna would be married on Tuesday next to Nora-an-Togher. And it is there the beggars were going and it is not to the Liss. I'll lay a wager that Seadna himself will say I am right."

Seadna looked from one to another of them. The sinister look and the bad expression was in his eyes. There was anger upon him, but he crushed it under him. "Go away home, Dermott," said he, "and have sense. I have no inclination for marriage, and I don't say I shall have for some time." He bent his head and went on with his work. Nobody spoke another word. Dermott stepped out; and it is he that was disgusted with himself. He came home. "Well!" said Seve. "Exactly so!" said Dermott. "What news?" said Seve. "Queer news," said Dermott. "The whole country will be for the next seven years making immense fun of the two of us, of you and of me." "How is that, aroo?" said Seve. "Because we have deserved it," said Dermott. And it failed her to force any more talk out of him.

(To be continued).

#### NOTES.

<sup>1</sup> The masculine possessive adj. is seldom heard when a vowel (or *f* with a vowel) follows. Pronounce *n'aigneab*.

<sup>2</sup> *Cá foin*, when, since when. The origin and spelling seem uncertain.

<sup>3</sup> Properly *oóig*, which seems to have attracted the *l* from *liom*, *leat*, &c. Perhaps *oúil*, which means "expectation" in the north, has influenced the word.

<sup>4</sup> *iongnab* evidently retains the old neuter article: *iongnab móir*, as if masculine, but a *n-iongnab*, *an iongnab*, not *an t-iongnab*.

<sup>5</sup> *féad*, an extent of time or linear space. *féad*, space in all directions.

<sup>6</sup> *Óúéaig*, gen. *oúéce* (for *oúéaige*, *oúééce*), inheritance, estate, country. *Oúécar*, *oúéácar*, inherited disposition, what is native to one; *maoraó oúécar*, a dog in which his hereditary wildness has broken out, a mad dog; *ar oúeangá oúécar* our language of inheritance, our native language; *bhipeann an oúécar tré fáilib an éair*, nature breaks through the eyes of the cat. A cat never wholly loses its wild nature.

<sup>7</sup> Or *ceapúighe*, pronounced in three syllables.

<sup>8</sup> Provided that.

<sup>9</sup> Good fortune, felicity. *Caoé an bail atá ort?* How speed you? The stereotyped form of reply to *bail ó Uíia ort* in Connacht is *go mbuó é oúit*! or *go mbuó aúiláó oúit*! Be it so to you!

<sup>10</sup> Means "thinking" as well as "remembering."

<sup>11</sup> *préacán*. <sup>12</sup> Not *áiro*, direction in which something comes; cf. *airt*, "O' a' the airts the wind can blow."

<sup>13</sup> "My Sáb." *Cáit reo áganne*, "our Kate."

<sup>14</sup> "On it," i.e., on the matter of the clause following.

<sup>15</sup> Used adverbially, the days of the week are in the genitive with *oia* (*oé*) preceding. Used as nouns, they may take the article. *Oia oóinnatg*, on Sunday; *an oóinnac*, Sunday, *gac oóinnac*, each Sunday.

<sup>16</sup> A most elastic expression, with a very subtle meaning here, expressing Diarmuid's disgust with everything.

<sup>17</sup> The unmerciful mockery undergone by a usually clear-sighted and circumspect person, when he "gives himself away."

*peasair na laogaire.*

## GAELIC LITERARY STUDIES.

BY DAVID COMYN.

*Unpublished Poems of PEADAR UA DOIRNIN.*

Through the kindness of my friend, Mr. D. J. O'Donoghue, a MS. collection of the works of the "Louth Bards" has been placed in my hands. It is the property of a lady residing near Dundalk, and appears to have been compiled about 1835, with a view to publication, by the late Mr. Matthew Moore Graham, C.E., of that town, under the title of "*Collectanea Grahamea*;" or the Bardic Remains of Louth." It was intended to extend to seven volumes, the first two being devoted to Peter O'Dornin; Courtenay and M'Covey to make another; three others for Patrick and Mary Lindon and Dr. Woods, of Dundalk; and at least another volume for the lesser bards of the district. A "Memoir of Peter O'Dornin, the celebrated bard of Louth (written from the verbal account of persons intimately acquainted with him)," is prefixed to the first volume, which also contains very copious and most interesting notes on Gaelic literature and local characters and events,

English metrical versions of the poems are also given, and some of these were printed "from the Irish" in the "Nation," between 1843 and 1848, and a few others, perhaps, elsewhere; being probably furnished by Mr. Graham, who, amongst many other excellent qualifications, seems to have been a very good Irish scholar, and something of a poet. O'Donoghue's Dictionary of the "Poets of Ireland" mentions him as having published at Belfast, in 1833, one volume of verse, entitled "The Giantess and the War of Donomore," and probably also another volume: and further informs us that he "issued the prospectus of a work in four volumes, on 'The Irish Poets of Louth,' but it was apparently never brought out." This, no doubt, refers to the collection now under consideration. The same authority states that Mr. Graham was "a resident of Merches, near Dundalk, Co. Louth." One of O'Dornin's poems is entitled "Graham's Hall," and was addressed, about 1760, to an ancestor of Mr. Graham, who is stated in the notes to have been a descendant of the family of Graham of Claverhouse, and to have left his native land in consequence of his loyalty to James the Third in 1745. This poem is stated to have been printed, but where I have not been able to ascertain. It is entitled in Irish *Dún Uí Šhaem*, which shows that the author considered the name to be of Celtic origin. Some of O'Dornin's compositions became very popular, and are known still in Connacht and Munster. A poem of his, a bardic contention, entitled *Caos agur Máire*, is given in my friend Dr. Hyde's "Love Songs of Connacht." There is a slightly different version in this collection, where it is positively stated that O'Dornin was the author, and a like account is given of the circumstances of its composition. My old friend, the Gaelic veteran, Mr. John Fleming, published another poem of O'Dornin's from a MS. of Nicholas O'Kearney (of the "Prophecies" and some better work). This poem will be found in the *Gaelic Journal*, vol. ii., No. 17, pp. 140, 141. It is entitled "The Lady in the Wood" (*Šul na hóg-mná 'ra gcoill*), and has been much admired. The name of the

author was not then known, but the same text and English version appear in this collection of O'Dornin's poems, and the romantic story of its origin is given in much the same terms, save, of course, that the heroine of the piece is not stated to have been its author. Yet another of O'Dornin's compositions has been printed, under his name, by John O'Daly in the First Series of his "Munster Poets," p. 106, with the title *Slab Feróim*, or, "Peadar O'Dornin's Courtship," which I have not as yet seen elsewhere. I do not purpose, for the present at any rate, to treat of any of these compositions which have already appeared in print, but I hope, under the auspices of my worthy friend and successor, to give the readers of the *Gaelic Journal* one, at least, of O'Dornin's poems in each number, with some explanatory notes, and such helps as may be useful to Gaelic students.

It is very often assumed that Munster produced the best Gaelic poetry, and in the greatest abundance; and it is certain that, in recent ages at any rate, the cultivation of the native language and literature was more assiduously carried on in that province than in any other: so much so, that men in any part of Ireland who felt themselves to be possessed of any literary gift, came to Munster to develop their talent, especially in the direction of poetic composition, at some of the famed bardic centres in the South; at which "sessions" or literary recitals were held from time to time. In this way, the better known productions of Munster genius got circulated throughout the country, and served, moreover, as models of style; but it must be allowed, notwithstanding, that some of the bards were only Munster men by education, or bardic training or association, just as people speak of Oxford or Cambridge men, from their university, or as the "Lake School" of poets was associated with a romantic English district. The poems, especially, of Munster, becoming familiar in other districts not long after their composition, were often so localized by the substitution of better known names and allusions, that the traces of a southern origin were not apparent. Many famous



Munster men, too, like Dr. Keating, "travelled for their knowledge" in the other provinces, and thus a general diffusion of native learning was kept up amongst those who spoke and wrote Gaelic, such as might not have been deemed possible in the absence of printing. I have myself a transcript of Keating's *Foimh Fearta* made by O'Dornin, about 1750, in a small village in Louth.

These considerations will enable us to understand how O'Dornin, who had sojourned a considerable time in Munster, and in Connacht also, came to be reckoned among the "Munster Poets." His style itself indicates his training: his work not being inferior to that of the better known southern bards, or of O'Carolan, who was a Meath man. John O'Daly was satisfied, from the evidence furnished to him, that O'Dornin was born in the city of Cashel in 1682. This opinion, however, is not tenable in view of the memoir in our MS., drawn up from the evidence of those who remembered him, and which opens thus:—"Peadar *beg* O'Dornin, *i.e.*, Little Peter O'Dornin, was born about the year 1704 at *Rathsgia-thach*, a townland about a mile and a quarter north of the town of Dundalk. His father, who was named Peter O'Dornin, was the son of a farmer who held a small farm in the same place, and whose ancestry lived in the town of Dundalk and its vicinity from time immemorial." The circumstance of his father bearing the same name, and the addition of *beg* as an appellation in the son's case, may have led O'Daly's informant astray as to the date of our Poet's birth. It is further stated that his latter days were passed at Forkhill, near the boundary of the Counties Louth and Armagh, where he died suddenly in his school on the morning of the 3rd April, 1769. His body was borne "to the Mills of *Rath-bainne*, where he was waked according to the custom of the old Irish. He was interred in the churchyard of Nurney in the grave of his mother. His funeral was attended by many of the gentry and peasantry of the Counties of Louth, Armagh and Monaghan, as well as by all the neighbouring musicians, and most celebrated

dirge-women; and the harp responded to the slow note of sorrow, as the famous Art M'Covey sang the elegy on the grave of his friend."

In succeeding articles we shall have occasion to quote many other interesting particulars concerning O'Dornin and his contemporaries. The following humorous poem partakes of the nature of a personal lampoon or pasquinade rather than a satire. Its subject seems to have been a jolly old toper who flourished in the poet's vicinity about a century and a-half ago, and the occasion of its composition will be found more fully explained in the notes annexed.

## I. A O R.

## TOIRŌEALBAC CŌIR.

PEADAR Ua-DOIRNÍN NŌ CÁN.

CÁ ċhíream' go beó,

Ó don a beirdear beó,

"Beirdeir boct no go leonaid an bair  
tú;"

A'f a liact rín sóis

A tuitteann móir-ċóirċa

Ai ōime gan rċrċ, a'f é áiraid :

Ní rċor vo neac beó,

An mairċin nŋ'n neom,

A ċuirċir an ní ċlŋirċar áċ air;

Feuc! teagad ċ ċóirċe,

Áċ tairċeal na mbŋċar rċor,

Toirċealbac cŋir Ua-hámuil!

Nŋir ċuirċirċ rċ rċŋir,

Nŋ ċirċe ve'n ŋir,

Nac rċgarċad 'ŋirċ-'n-ŋil go fáil-  
teac;

Surċeac fá bŋro

Ō mairċin Dia-Doirċarċ

Go n-ċirċe' an lŋ Dia-Sacċum air;

Ní ċlacċad rċ cŋmarċle

Nŋad, no mŋ-loir,

Ní rċirċeac, ní ċreacċeac, 'f ní  
fáirċad;

'S nac ċreic rċb fá ŋeŋŋ

Surċ ċuirċir Foimċ ċ ċóirċe

Toirċealbac cŋir Ua-hámuil!

ní riab tigh-leanna fá éuaire,  
 Ó éarraig ó' éuaró,  
 So hithir-éaoin ruairic na fáilte ;  
 Ó rin so móim-fuaigair,  
 'S so Dealgain na gcuad,  
 Ná'ri éioimuis ré ruar, mo páirce :  
 Dá steagad na rluagíte,  
 Bionnao, gan ghraim,  
 Na carca ó'n éuan, gan cánaig ;  
 'S ní riab orlóir gan ruair  
 Ó éioiréalbae ruar,  
 Fón eadairó éur ruar ar rtabla.  
 B'féarri liom lé mo beo,  
 Gan capall, gan bó,  
 Gan earraig, a' r fón, gan áruir ;  
 Ioná imteact 'ran ríó,  
 Marí leairi óg  
 Mac Daedaluir eólaig ághairi :  
 B'féarri imteact 'ran meoðain,  
 Marí teagairgáó dó,  
 Ioná bhoirnao le ríó so háru  
 ruar ;  
 'S gurí tuit ré fá éoio,  
 'S a éleite gan ríeoiri,  
 'S gurí i rtonnaib na bóca bádó é.  
 A éioiréalbaig, riad,  
 Ná lean-ra do'n ruagail,  
 Lé'ri carleao an riad-mac áruige ;  
 Ríad éabuir do'n ghuan,  
 Ceao a headairó do ruar  
 Ag imteact lé ruagail a riadara :  
 Leig leir na rruanta  
 A' r bhoirnao gan cian,  
 Na ghrao bí riana, rán-briara,  
 Gurí loirgeao 'na ciantair  
 Na hoirionr riari,  
 'S nae rona éuaró a rian do  
 páeton !  
 Dá nglacrao mo éioiric  
 Gaé rume d'á rtabriann  
 Toirte do'n óri, a' r gháó ríó,  
 Aigheao ní éoigrao  
 Seaca' marí éoiri dó,  
 Act imteact 'ran nóri i' r gháé leir ;

ní l ann act ceó,  
 ní maireann ré 'gcomnuioe,  
 'S i' r peacao ríó-móri a lán ré ;  
 'S so ríagann a éoirce  
 Amae ari a éoin  
 An ríari úo nae eol dó, a' r náire  
 ari !

## NOTES AND GLOSSARY.

The object of this Satire, the circumstances of its origin and its ultimate good effect, are thus described in the notes annexed in Mr. Graham's MS., where it is entitled "Old Turloch O'Hamill's Frolic." The hero was a farmer in the neighbourhood of Inniskeen, who was fast sinking in the estimation of his neighbours, and upon whom no sermon or example could prevail to reform his course of life. His great crony was a certain person of his own class, named Taaffe, who, with his sons, kept an illicit still in or near the village of Louth, and whose acquaintance the poet O'Dornin himself seems to have cultivated, as one of his poems is addressed to the head of the firm under the title of "Captain Whisky," to commemorate a certain gratifying occasion on which he had succeeded in baffling the authorities. "Turloch met an old chaise one morning as he was jogging home after a week's booze. Having treated the driver, he agreed with him, for half-a-guinea, to convey him from Castletown to Carrickmacross, and thence round by Inniskeen to his own house. The driver was to be well treated, and have his horses fed, at every public-house of note, provided he would tell every person he met, 'that Turloch O'Hamill was the owner of the coach; that he was about to purchase a large estate and keep a great train of servants, having lately turned to the Established Church; that he had procured a divorce from his old wife, because she was a Popish hag, and that he was going to be married to the Duke of Northumberland's daughter.' All this the driver faithfully reported, and many believed the story to be true, because they well knew that old Turloch would stop at nothing, provided he found means to procure himself drink and gay company. Some cheered him, some joined his retinue, but most hooted him for his apostasy, (imagining that he had on that score been rewarded), and, above all, for his abandoning his industrious wife. Unfortunately, Turloch carried about him the price of some corn he had previously sold, and treated liberally all those that cheered him. Whiskey and ale were as 'plenty as water,' and the proselyte became so elated with the applause, that the extent of his largesses to his attendants left him scarcely a farthing. He then ordered the horses to be got ready, and tumbled again into the carriage. As he came to the high hill between Inniskeen and Dundalk, on the Carrickmacross road, the garrons were unable to draw Turloch, his coachman and the vehicle to the top. As many of the drunken crowd as could get round the old chaise hauled, pulled and tugged at it in their endeavours to get it forward, till the rotten materials yielding to superior force, the old concern suddenly broke across the middle, and to the mortification of all, poor Turloch tumbled head over heels out on the road. This was the subject of this admonitory satire, which made much noise all over the country, and completely cured Turloch of his drunken life : "aided, no doubt, by some domestic recrimination, and by sober reflection on his loss, and other discomforts."





cáca, casks, vessels (?): ó'n éuan, from the coast.  
cánaic, tribute tax, duty: gan cánaic (imported) free,  
smuggled.

oplóir (oirleoir), an hostler: gíolla na n-eac.

cuair, a reward, free, bribe.

eaipat, (*dat.*) horses (*coll.*): éur, (to) put.

IV. lé mo beo, *i.e.* my (being) alive, *i.e.*, during my  
life (perhaps lé mo ló): pé linn, during. Ré.  
duration (O'R.).

eaipat, goods, wares, property (*coll.*).

ápar (or ápur), dwelling, residence.

róo (rátas), road, way. Rót *n.* rout *n.* ro-shét, *i.e.*, a

way greater than a path or track of one animal, *set*.  
Ramhat (from *rath* and *set*), a chief road or street in  
front of a fort. See "Cormac's Glossary," and  
O'Donovan in the Introduction to the Book of

Rights. Cf. road, route, *rué*, and other allied words.  
eólaic, knowing, "knowledgeable."

ághar, lucky, fortunate (because he succeeded, accord-  
ing to the legend, in effecting his escape, while the  
companion of his flight was drowned.)

'ra meódam (for meádon or meádon, old Irish,  
*medón*), in the middle, *i.e.*, in mid-air.

ceasgar, (*pass. pf.*) was taught, *i.e.*, he was  
instructed not to fly too high, but neglected the  
advice.

bporat (for bporugad), to hasten: to stir up.  
See also v. 5.

le rúo, presumptuously; with over-confidence.

cleite, a feather, plume, quill: cleití, *pl.* cleiteac,  
wings. (Coneys.) This is a collective form, and is  
probably what is intended here.

na bóca, of the sea (more generally in poetry). This  
word is *fem.* here and in O'Reilly, but given as *masc.*  
in "Three Shafts" (Gloss.). Not given by Coneys.  
There is a place in Kerry named *Meenoughna*  
(? mín-á'-bóca), which would seem to be *masc.*

V. ríac, ríad, witness! behold! also perhaps reflect or  
consider. This word is not in the dictionaries, but  
from the context here it seems to be a verb, and its  
meaning may be inferred. O'Reilly gives ríac,  
shy, distant, reserved, but this is from ríad, wild.

riac-inac áruige, (that) generous, noble youth.

éabur (or éabur), (he) exacted (or wrung) permission  
(ceas). Cf. tabac, forcing, &c.: taburim, I exact,  
(O'R.).

ruar[ad], (to) rule, direct, govern. See ruar 2°, "Three  
Shafts" (Gloss.).

a, her (prefixes h to vowels). Note that grian is *fem.*  
*gen.* na gréine, *dat.* (here should be) de'n gréine.  
*Her* (*i.e.*, the sun's) horses.

a máta (for a mátar), of his mother (*i.e.*, at her  
suggestion).

gan cian, not far, nor for long time. (?)

gréad, steeds. Gréig, a stud of horses.

oian (*pl.* oiana, but should not here be *pl.*), nimble,  
vehement.

ván-bparac, bold, lively, active. (See O'R., bparac).

loirgead (*pass. pf.*), were burned, set on fire.

'rma ciantais, in the most distant (points): to the  
extremity of the horizon. ríar, behind (the track of  
the horses).

éuag (for éuair), *lit.* went, *i.e.*, eventuated, resulted.

VI. 'd'á stabann, (*hab.*) of (those) who give.

toilte, wishes, desires: grá, (and) love: rór also.

ághar, mind, intention, (here) ambitious desire.

ní éóirgead (or éóirgead), (he) would not raise (*cond.*)

reac, beyond, past (*prep.* with *pron.*) See reac,

"Three Shafts," *Gloss.*, and ríall reac, pass on,  
p. 103, l. 4.

mar éoir, *vó*, that which would be right or just for him  
(*lit. as.*, &c.). reac mar, usually éar mar: reac  
= éair.

iméac, (to) go, proceed, continue.

'ran nóir, in the (same) fashion or way.

ar' gnat leir, that (which) was usual with him: búr  
gnat liom, I was accustomed.

ní maréann ré, it does not live (or last). See bean  
na rúir mó in August number, for a somewhat  
similar idea.

1 scóinnur, always, abidingly, for ever.

a lán, its full; or a lán óe, the full of it: abundance.

Here = much of it, a great deal (of the wealth of the  
world is wrongfully amassed), seems to be the idea.

rígar, sifts, strains, drops out.

naic eol vó, who knows not (wealth or gold).\*

The next of these selections will be a humorous piece,  
entitled "The Courtship of Maurice O'Gorman."

an chrió.

Óáití Coimín.

## IRISH IN THE GLENS OF ANTRIM.

The district now locally known as the  
Glens<sup>1</sup> comprises only a few valleys con-  
verging on Red Bay and Cushendun Bay.  
In former times the Glens must have in-  
cluded the country as far as Glenarm<sup>2</sup> on  
the south and Ballycastle Bay on the north.  
The ancient territory of Dál Riada had a  
still wider extent, namely, from the River  
Buais or Bush to Gleann Fionnachta, now  
Glynn, south of Larne. The valleys around  
Cushendall and Cushendun were called the  
Middle Glens; those around Glenarm Bay  
the Upper Glens; and those around Bally-  
castle the Low Glens. With the exception  
of the outlying parts, north and south, the  
Antrim Glens escaped the Plantation of  
Ulster, and were but little affected by any  
subsequent disturbances of the State. The  
inhabitants owed this good fortune to a  
variety of circumstances. The lords of the  
soil, Clann Domhnaill of Scotland, the  
direct descendants of the old lords of the  
Isles, showed themselves in the troubled  
times of Elizabeth sturdy defenders of their  
Irish patrimony. In later times, they be-  
came accomplished time-servers, and finally  
threw in their lot with the Gaill. They  
thus escaped the fate of other northern  
chiefs who offered a brave but not a prudent

\* The locution *ar' go* (r' gup tuit, r' gup i' oton-  
naib (iv.): r' go rígarann (vi.) an "Irishian" translates  
"and sure (he fell at last, &c.)." It means "seeing that  
(he fell, &c.)." Cf. *ar' go* a lúac, (I), "seeing that  
there are so many ways."—Ed.

resistance to the invader. Again, it is more than probable that an unscrupulous government, had it successfully forced the MacDonnells into armed resistance, or drawn them into the legal net, would still have shrunk from dispossessing the natives of their land. The country is rugged and mountainous, and was at that time difficult of access, full of woods and bogs, and untraversed by roads. The inhabitants came of a brave and hardy race. From them largely were raised the Irish forces which, under Montrose and Alasdair MacDonnell,<sup>3</sup> gained in Scotland a brilliant series of victories<sup>4</sup> over the superior forces of the Covenanters. The connexion between the Glens and the Scottish Isles was close and constant, and a very short alarm sufficed to bring over a large force of Islanders to the aid of the natives. Hence, the Glens were left almost untouched by plantations and confiscations. One English captain was awarded a portion of Glenariff, but he did not think it well to enforce his claim on the ground.

We thus see how it is that this district retained a Gaelic population, while all the country round it was planted with aliens. The fact that the chiefs of the country were Scots, and the fact that it abounds in Scottish Gaelic surnames, have led some to infer *a priori* that the inhabitants should be taken rather as Scottish than as Irish Gaels, and that their dialect of Gaelic should also be Scottish. The natives, however, consider both themselves and their language to be Irish, and with justice, as we shall see. It is probable that the Scottish immigrants, like their first leader, were fighting men, who settled down, marrying Irish wives, and so became *Hibernis Hiberniores*. In language the children would naturally follow the mothers rather than the fathers.<sup>5</sup>

The specimens of Antrim Irish given below exhibit the characteristic marks of Irish, as distinguished from Scotch Gaelic. These distinctions will be pointed out in the notes. There are one or two traces of Scotch dialect, which will also be pointed out.

Altogether, my quest after Irish in the

Glens was limited to a few hours. Throughout a great part of the district, the speakers of Irish are few and far between, and include very, very few young people. My first guide and informant was a friend and kinsman, Mr. Daniel O'Neill<sup>6</sup>, of Grenaghan, Glenariff. Mr. O'Neill and Mrs. O'Neill both speak Irish, but my conversation with them in Irish did not go beyond a few sentences. At Mr. O'Neill's suggestion, I saw Mr. James M'Auley<sup>7</sup> of the post office, Waterfoot, from whose dictation I took down the song, "À mberòinn féin i ndáiríre í Cuam." The other pieces were recited to me by James M'Naghten, who lives near Cushendall, and is about four-score years of age. He speaks Irish with great fluency.

Others who may in future follow up the necessary work of collecting Irish remains in the Glens, may wish to learn more particularly in what localities Irish is most spoken. In Glenariff, there are, I am told, a fair number of Irish-speaking people in the townland of Clonreagh (Cluain Riadaic), near the head of the valley. James M'Auley is a native of this townland. Another relative and friend of mine, Mr. Daniel M'Alister, of Cushendall, spoke of a small hamlet called Crocknacra (Cnoc na Cúró) on the north side of Glendun, near the mail-car route, as a place where Irish was much spoken. Father Conway, P.P., of Ballycastle, told me that a great deal of Irish was still to be heard in Glenshesk, near Ballycastle, and that Fenian tales might be heard there. He also hears Gaelic commonly spoken by the inhabitants of Rathlin Island.

Any of those I have mentioned, and also Mr. Flatley, National Teacher, Cushendall, will, I venture to say, be glad to afford any information they possess about the Irish language in their neighbourhood.

The following song was composed by an emigrant named M'Cambridge (Mac Ambhrí? ). It was given to me by James M'Auley, of Glenariff, and some variants from his version were obtained from James M'Naghten, of Cushendall. Some of the variants have been inserted in the song.

'a mberòinn féin i n-áirio í cuain.

## I.

'A mberòinn féin i n-áirio í Cuain,<sup>8</sup>  
 i n-aice an t-rléibe úo tá i b'pao uaim,  
 buo annaím liúm<sup>9</sup> san oul<sup>10</sup> ar cuairt  
 So Gleann na gCuaé<sup>11</sup> Oia Doimnaí.  
 Cui-paoi.

Agur oc oc Éiríe 'liuz a'p Ó!  
 Éiríe, leann oub agur Ó!

'Sé mo éiríoe tá t'iom, 'ré b'íonac!<sup>12</sup>

## II.

Ír iomróa<sup>13</sup> Noolas b' agam péin<sup>15</sup>  
 Ar a' beagan beagan céill',  
 A' iut ag iomain ar a' t'ráig b'áin,  
 Mo éaman bán in mo óóin<sup>14</sup> liom.  
 Agur oc oc Éiríe, 7c.

## III.

Naé tuipac mipe anho liom péin,<sup>15</sup>  
 Naé n-ai'im<sup>16</sup> sué coiliú, lon oub, ná  
 t'riédean,<sup>17</sup>  
 A'p éa n-ai'im péin an Doimnac!<sup>18</sup>  
 Agur oc oc Éiríe 7c.

## IV.

A mbeir<sup>8</sup> agam péin aét cota<sup>19</sup> a'p iáim<sup>20</sup>  
 Ná go<sup>21</sup> mberòinn ag iomiam<sup>22</sup> ar a'  
 t'rágao,<sup>23</sup>  
 'Oúil ar Oia go i'ioicéinn i'lán<sup>24</sup>  
 So b'puiúinn b'ar i n-éiúinn!<sup>25</sup>  
 Agur oc oc Éiríe 'liuz a'p Ó!  
 Éiríe leann oub agur Ó!  
 'Sé mo éiríoe tá t'iom, 'ré b'íonac.

## GÍOTAIÖE.

## I.

Tá cailin beag ar a baile reo  
 Tá go mói ar mo óéio,<sup>26</sup>  
 Cá póran<sup>27</sup> íí íeari go b'ráac  
 Muir b'puiúio íí mé.  
 Ír t'iom a g'ulúig íí, 'nuair a éuala íí  
 Súi pórac mé.

\* \* \* \*

Ír iomróa<sup>13</sup> capan i'liuc beacaiúe<sup>28</sup>  
 Agur bóit'ín cam  
 Íoir mipe agur a' baile  
 Tá<sup>29</sup> mo i'oga geal ann.

## II.

Naé t'ruag naé iob mipe 'r mo i'laui<sup>30</sup>  
 Í gcuac, í gcoia<sup>19</sup> linn féin,  
 Ag ol a'p ag íte a'p a' gaitaé,<sup>31</sup>  
 A'p ag éiríeac le cealai<sup>32</sup> na n-eun!  
 San leabao<sup>33</sup> beir íaoi ná éairíe linn<sup>34</sup>  
 Aét oullac<sup>35</sup> a'p bairia na ngeu<sup>36</sup>  
 A óa láim g'eala beir éairíe liom,<sup>37</sup>  
 A'p mipe beir 'pógao a béil.

M'Naghten also recited for me a song, part in English and part in Irish, of which the Irish portions are here given, with English enough to form a context. The name of the song is "Doctor b'pueag."

## III.

Once in my day I took a ramble;  
 Ca éar liom aét cailin beag éairíe ar a  
 t'rléib?  
 I axt her kindly would she marry me;  
 Oubairt íí féin naé n'eanac<sup>38</sup> íí a léit.<sup>39</sup>  
 I caught her gently by the hand  
 B'í mé 'ga teannaó írteac le mo éiríoe.—  
 \* \* \* \*  
 "Will you go over to the Malacanna  
 buioe?"<sup>40</sup>

\* \* \* \* \*

Down in thon (=yon) town there lives a  
 carpenter  
 'Sgriobaó na maroe anairí 'r a-riari.

\* \* \* \*

Slán a'p beannaét, íin Doctor b'pueag.  
 A few phrases illustrative of the dialect  
 were also noted:—

Goiré maritá tú? How are you?  
 Tá go b'pueag. I am well.  
 'B'puiú gaeólig agac? Have you Irish?  
 Cá n'íl aét i'uo beag. I have not but a  
 little?

Dean'aio íé cúir. It will do.  
 Dean'aio íé cúir go maic.<sup>41</sup> It will do well.  
 So vípueac. Precisely so.  
 Tuigim go maic. I understand well.  
 Tuigeann tú go glé maic.<sup>42</sup> You under-  
 stand very well.

A few proper names:—

Seumur MacAmhla. James M'Auley.  
 Seumur 'ac Reactain. James M'Naghten.



bóil' á'Chia. Dublin.

beul feipyr'. Belfast.

bun 'ann Dáile, bun Abann Dáile.  
Cushendall.

bun 'ann Duinne, bun Abann Duinne.  
Cushendun.

bun na habanna. Waterfoot.

The sounds are those usual throughout Ulster. In such words as beagán, íomáin, camán, cailín, the last syllable is pronounced quite short. The short o sounds like o in the English word *not*, but is quite distinct from the southern short a. Long ó has an open sound, like o in *lord*. The short u, as in gúl, cupac, tuipac, uinne, bun, Duinne, has just the short sound analogous to long ú, and is not pronounced like short o, as in many other places. The consonants, so far as I observed, are clearly and accurately pronounced.

Com Macnéill.

#### NOTES.

<sup>1</sup> na glinne: na peact tuaithe glinneac, *Book of Clanranald*. Gleann, formerly a neuter, gen. and plur. glinne; now a masc., gen., gleanna, pl., gleannac.

<sup>2</sup> Gleann ayma:

fuac agar piact ghlinne haryma

Do mairb pionn, gé 'r éalma íao.

Oss. Poems, VI., p. 122.

<sup>3</sup> Alasdar mac Colla Chioctaidh mhic Shiolla-eabraig. Milton, in one of his sonnets, calls him by his surname and the names of his father and grandfather: "Macdonnell or Colkito, or Galasp."

<sup>4</sup> Viz., the battles of Tippermuir, Aberdeen, Fiv, Inverlochy, Auldearn, Alford and Kilsyth. The remnant of this Irish force was massacred after surrender at what is called the "battle" of Philiphaugh. Alasdar also defeated superior forces of the English in two engagements in Ireland—at Portnaw, on the Bann, Co. Derry, and at the Laney, in the Route, Co. Antrim. Like his followers in Scotland, he was treacherously killed, after surrendering, a Cnoc na nOor, Co. Cork. His deeds of prowess are still handed down by oral tradition in the Highlands. See Hill's *MacDonnells of Antrim* and Lord Archibald Campbell's *Records of Argyll*, &c.

<sup>5</sup> I assume that Ulster Gaelic and Scotch Gaelic were even at this period clearly distinct dialects. Lughaidh O'Cleirigh states of the Highland auxiliaries of Red Hugh O'Donnell, that they were recognisable among the Irish soldiers (of Tir Chonaill) by the difference of their arms and clothing, their habits and language (eplabpa), beata doba Ruair, pp. 72, 73. At present, the Gaelic-speaking inhabitants of the Glens call the Irish language Seobais and the Highland dialect Seais.

<sup>6</sup> a. Domhnaill, mac O'hoannacáda mhic (gíolla) phao-pais mhic bhuan mhic eumoinn mhic eumoinn Shuip mhic Thoirbeallbaig bhneapalaig mhic pheróimíe Chaoi mhic Cuinn bhacais. Conn Bacach was "O'Neill" when Elizabeth came to the throne. Shane the Proud was his son, and the great Hugh O'Neill was his grandson. The O'Neills of Glenariff are thus lineally descended in the

male line from Niall Glúndubh, and further back from Conn of the Hundred Battles. By intermarriage, they are descended in the female line from Brian Boroimhe, through the O'Briens of Thomond, from O'Sullivan More, O'Sullivan Bearra, MacCarthy More, O'Carroll of Ely, and from the Geraldines, through Garrett More, Earl of Kildare. Other purely Irish families are numerous in the Glens and near them, as the O'Haras of the Route, the O'Lynns or O'Flynn, formerly lords of Ui Thuirtre, O'Loans, O'Boyles, O'Donnells, O'Hamilis, O'Kanes, O'Donnells, O'Mulvenas, O'Mullans, &c.

<sup>7</sup> macámhla for macámhlaib, macámhlaorb. M'Auliffe is the same name. Amhlaorb is not an unusual Christian name in West Munster. In the usual absurd way it is Englished "Humphrey." The name seems to be of Norse origin. It appears as Amhlaib, Alaib and Olaib in *Cath Ruís na Ríg*, and is, no doubt, identical with Olaf, and perhaps with Anlaf. The m in amhla is pronounced with the usual nasal quality.

<sup>8</sup> Or, i n aipocig Cuam. 'a for oá, if.

<sup>9</sup> Usually liom, as elsewhere.

<sup>10</sup> Original, "buó annam lium a' búl ar cuairt."

<sup>11</sup> Supposed to be near Creggagh, in Glendun.

<sup>12</sup> Sé leónta, M'Naghten.

<sup>13</sup> ríomhó, pronounced ríoma. "a n-íomhó nioilag éana péim," M'Auley.

<sup>14</sup> For roimh.

<sup>15</sup> péim, always péim after m.

<sup>16</sup> aipicim.

<sup>17</sup> Cornerake or landrail.

<sup>18</sup> Line wanting.

<sup>19</sup> A small boat. <sup>20</sup> mairc páihá, an oar. Cota a' r

vá páih, M'N.

<sup>21</sup> nó so.

<sup>22</sup> Apparently pronounced íomham.

<sup>23</sup> "O'íomhamunn (= íomheomhamunn) leir a' trágasó," M'A. Trágasó, pronounced trág (aó = -ab), as cruic-íeab = cruicíeab, léigam = léigíeab, &c. I have also heard trág in Aran for trágasó, meaning the "ebbing tide," distinct from trágí, "the strand," as here. Mr. J. H. Lloyd suggests a' a tráná, "on the water," tr = en.

<sup>24</sup> "ann búl le oia go oíallinn rlan," M'N.

<sup>25</sup> "Death in Ireland" is the emigrant's dearest wish.

<sup>26</sup> "Gápa Dé éugam 7 b'ar i neipunn?"

<sup>27</sup> A Scotch idiom. acc. to Mr. Lloyd.

<sup>28</sup> For future.

<sup>29</sup> bhfuil would be more usual.

<sup>30</sup> "Molly."

<sup>31</sup> Sporting.

<sup>32</sup> Ceileadap, warbling.

<sup>33</sup> Pr. liudaró.

<sup>34</sup> a. fúinn ná éapamun; éaire for éapap.

<sup>35</sup> Oimlleabap, foliage.

<sup>36</sup> "na gcapun" in original.

<sup>37</sup> a. éapun.

<sup>38</sup> ó of imperfect and conditional becomes τ (un-aspirated) before ré, rí, ronn, ríab, ríao, in Connacht and Ulster. Cp. páirne (later páirne) from páir, báir-teac (for báir-teac) from báir.

<sup>39</sup> leicéio.

<sup>40</sup> "Yellow hilltops." M'N.

<sup>41</sup> mairc has every letter sounded, as elsewhere in Ulster and most of Connacht. Once I noticed it sounded maí, as in Munster and Scotland, by Mr. D. O'Neill, who speaks Scotch Gaelic as well as Irish.

<sup>42</sup> Sé = "very" is a Scotch usage.

NOTE ON DIALECT.—Eclipsis, generally lost in Scotland, is well instanced in the pieces above: mberóinn, b'ao, g'cuac, mberí, go mberóinn, b'púinn, b'púirí, g'cuac, g'cota, n'geus, n'oeanab, b'púil.

Ca, cu, ré, rí, ronn, ríab, ríao are always used as in Irish, instead of *tha, thu, é, í*, &c., as in Scotland.

Endings in -ig do not become -ich.

b' for ba (Scotch form) occurs once instead of bí (Irish form), which also occurs.

The Irish present tense is used, aipim, tuirim. p'pam seems to have a future meaning, but it is not necessarily future. The ending of the present in -ann





is devoted to Irish. Some general instructions on pronunciation are given, and the phrases are of a practical character. The little book, which contains also English, French, German, Italian and Spanish phrases, is evidence of the growing interest taken in our language in the outer world.

The Gaelic League in Dublin has resumed work after a six weeks' recess, during which, however, the committee met from week to week to transact business. On the 4th of October a public lecture is to be delivered under the auspices of the League, by Rev. P. O'Leary, P.P., of Castlelyons, whose Irish writings have so long delighted and instructed readers of the GAELIC JOURNAL. The subject is "The True Character of Irish Poetry," and for the sake of the uninformed the lecture will be delivered in English.

The past few weeks show a fair record of progress in our movement. New branches of the Gaelic League have been formed in Belfast, Waterford, Donegal and Castlelyons. In the old centres, Dublin, Cork, Galway, Derry, &c., the workers in the movement have been making preparations for the winter and spring, the season of greatest activity in the societies. We hear of Irish being taken up in schools and colleges where it has hitherto had no footing. It is particularly grateful to learn that an opportunity of studying Irish will be given to the pupils in the La Salle Training College for National Teachers, Waterford, under the able professorship of Mr. Ahern.

The mention of winter as the season of greatest activity reminds us that as much and even more might be done in summer to forward the movement. Hundreds of students of Irish have holidays to spend in summer, ranging from two to eight weeks. Why not arrange to spend that time in an Irish-speaking district, perfecting one's knowledge of Irish, and encouraging the residents to keep up and cultivate the old tongue? It is to be feared that some of the enthusiasm shown at classes and meetings is not carried far outside of the meeting rooms. Now, this is not a case of self-sacrifice. We could understand young people saying, "Oh, bother it, we can't turn our holidays into a school-time. We want a spell of pleasure and relaxation." But it so happens that some of our most delightful holiday resorts are Irish-speaking places. Many of these places possess beautiful and striking scenery, and afford splendid outing both by land and sea. Is it not a pity that nothing should be done to neutralize the influence of the ordinary tourist in such resorts, an influence almost wholly opposed to the very existence of the Irish language? What is wanted is some well-directed move taken in concert to promote the spending of their holidays in Irish-speaking districts by students and lovers of Irish. Readers of the Journal are invited to make suggestions to this end. Information should be gathered as to the lodging and other facilities, and the attractions of different places, and such information should be made accessible to all. Then an organized effort should be made to engage Irish speaking or Irish studying holiday-makers to avail themselves of this information. If possible, specially favourable terms should be secured for those who would join in this Irish-speaking holiday union.

As usual, the Christian Brothers' Schools are absolutely unapproached in Irish at the Intermediate Examinations. Of the five hundred and odd passes in Irish, the Brothers secure about 95 per cent. Their pupils, too, have won

every single prize awarded for Irish. Were it not for the Christian Brothers, Irish would be practically an abandoned subject in the Intermediate Schools, only about 25 pupils not under their tuition having this year passed in it. And yet Irish is a "paying" subject, and is becoming more so as the books of instruction improve in simplicity, accuracy and method. We hope that parents who wish their children to grow up good Irishmen and Irishwomen will note these facts.

### imtheacht.

The Galway National Teachers' Association at its last quarterly meeting adopted the following resolution:—"That we approve highly of the Annual Report of the Gaelic League, and pledge ourselves to give all the assistance in our power towards reviving our National language."

At the Waterford County meeting of National Teachers, a resolution in favour of placing Irish on the curriculum of the Training Colleges and of having Irish more generally taught in the schools was adopted. Our old friend, Mr. Foley, of Ring, who has long personal experience of the advantage afforded by the use of Irish in primary education, spoke strongly on the subject.

The Clare County Association went more fully into the question, and resolved:—"That in the opinion of this meeting provision should be made to have Irish included in the curriculum of instruction for teachers in all training colleges, and that it would much facilitate the teaching of Irish in our National Schools if permission and encouragement were given to commence the language in the third class, thereby spreading the course of instruction over six or seven examinations; the programme for third and fourth and a modification of that for the remaining classes to be as follows—

"Third class—To translate into English the Irish phrases of the First Irish book.

"Fourth class—To translate into Irish the English phrases of the First Irish book.

"Fifth class—In addition to the requirements for third and fourth classes, to translate into English the Irish phrases in the first 40 pages of the Second Irish Book.

"Fifth class (2nd stage)—In addition to the foregoing to translate into English the Irish phrases of Second Irish Book and Grammar to the extent taught in First Irish Book.

"Sixth class—Grammar, as prescribed in present programme for 1st year, and translation of Irish phrases in Third Book, omitting Idioms.

"Sixth class (2nd year)—Present second year Grammar and translations of English phrases of Third Book into Irish.

"Sixth class (3rd year)—The Grammar portion of the programme at present laid down for third Examination, and in addition the Story of Oisín in Tir na n-og."

But are such resolutions to remain always without effect?

The following is the *Derry Journal's* report of the Donegal County Branch of the Gaelic League:—

A meeting of the Donegal County Branch of the Gaelic League was held in the Niall Mor N.S., Killybegs, on Saturday, the 14th inst. The attendance was large, and the proceedings lively and enthusiastic.

The Chairman, Mr. J. Ward, delivered a beautiful address in Irish, which was listened to with great delight



and attention. He appealed earnestly to those present to make a strong effort to have the branch made a success. He said it was to be hoped that Irish classes would be immediately started in various centres throughout the county, as the National Teachers had agreed cheerfully to conduct these classes without fee or reward. All true lovers of the language are therefore requested to join the League, and assist in having these classes formed as soon as possible. By so doing they would show their fealty to our hitherto too-long neglected mother-tongue, which undoubtedly was, after the faith, the noblest inheritance left us by our forefathers.

Letters of apology for non-attendance were received from Mr. T. McGinley, Belfast; Mr. P. A. Mulreany, Killybegs; Mr. F. Gallagher, Kilcar; and Mr. D. Deeny, Milford.

The following gentlemen were present or represented:—Right Rev. Monsignor M'Fadden, P.P., V.G., Donegal; Rev. E. Cassidy, C.C., Donegal; Rev. H. M'Loone, C.C., Mountcharles; Rev. D. Sweeney, C.C., Kincasslagh; Mr. J. Boyce, J.P., Donegal; Mr. P. Fitzpatrick, Londonderry; and the following National Teachers:—Messrs. J. Ward, Killybegs; P. Ward, St. John's Point; J. M'Loone, Kilkenny, Glenties; P. J. Fisher, Glenties; J. Bonar, Nuala, Donegal; M. Byrne, Four Masters, Donegal; J. M'Manus, Mountcharles; J. Mulherin, Munternese, Mountcharles; D. Gallagher, Mullaghduff, Lower Rosses; P. Gallagher, Drummaraw, Creeslough; R. M'Ginley, Croagh; A. J. O'Doherty, Cruit Island, Kincasslagh; T. Gavigan, Largynaseragh; J. M'Nelis, Brackey; P. Carr, Kiltorish; J. Maloney, Raphoe; J. E. Manilis, Castle View, Castlecaulfield, County Tyrone; J. Hagerty, Donaghmore, County Tyrone; A. J. M'Nelis, Cronaghbois, Ardara; D. Boyle, Mullanmore, Glenties; P. Feeney, Stranorlar, and P. O'Donnell, Killybegs, &c.

The following resolutions were, after some discussion, passed unanimously:—

Proposed by Mr. P. Carr, seconded by Mr. R. McGinley:—"That we believe it is not possible under the present rules of the Commissioners to teach Irish effectively in the National Schools owing to the irregularity of attendance and other causes; and, such being the case, we desire to do everything that lies in our power for our native tongue; we therefore suggest that Irish classes be formed in all parishes and suitable centres, and also Irish catechism classes, and we will willingly and cheerfully undertake to teach them without fee or reward."

Proposed by Mr. J. M'Nelis, seconded by Mr. J. Bonar:—"That the National Board rules regarding the teaching of Irish in National Schools be re-arranged so as to alter Irish from an extra to an optional subject, with a programme in same which would allow teachers to commence the teaching of the language with first-class pupils; and that the necessity for teachers possessing certificates in Irish before teaching it be dispensed with."

Proposed by Mr. J. M'Manus, seconded by Mr. J. Bonar:—"That we press upon our representatives the desirability of using their best exertions to obtain from the Government a measure offering at least the same inducements for the teaching of Gaelic which are offered for the teaching of science under the South Kensington Science and Art Department."

Proposed by Mr. T. Gavigan, seconded by Mr. D. Gallagher:—"That we request our members to collect all the Irish hymns, songs, stories and legends, &c., in their respective districts as soon as possible."

Proposed by Mr. J. M'Manus, seconded by Mr. T. Bonar:—"That in the interest of popularizing Gaelic, candidates for Parliamentary representation of Irish-

speaking divisions be requested to publish their election addresses in both languages."

Proposed by T. Gavigan, seconded by Mr. P. O'Donnell:—"That the *Derry Journal* be requested to aid our movement by publishing from time to time Gaelic matter and correspondence, same, for convenience of compositors, to be in Roman type."

Messrs. A. J. M'Nelis, J. M'Manus, and T. Gavigan, were appointed secretaries. Irish songs and recitations were given by Messrs J. Ward, T. Bonar, D. Gallagher, and A. J. M'Nelis, and were thoroughly appreciated.

The next general meeting will be held in Donegal on the second Saturday of May, 1896. A hearty vote of thanks to the chairman terminated the proceedings.

We hope to give the chairman's Irish address next month. No doubt, where possible local branches will be formed, and the secretaries will find means to encourage the work during the necessarily long intervals between the county meetings.

An interesting account in Irish of the proceedings of the Cork Gaelic League during the past three months has reached us, but is not printed this month. Mr. Lynch, who is a splendid vocalist and singer of Irish songs, represented the League at the Highland Festival at Oban in September.

#### COMMUNICATIONS RECEIVED.

Εοιν θροαίρω ο μαρτσάδα: A most interesting and important collection of words and phrases collected in Aranmore. Will be published.

D. McCabe, Banter: Many thanks for letter. Kindly forward such matter as you deem most suited for publication.

A West Cork National Teacher: Additional words and phrases will be published as desired.

Θοννέαδ πλείμουν: Τσιρε 7 τσιρε will be published, we hope, in an early issue.

Some notes will be printed from Mr. John Fleming, who has been rather ill of late, but is now much better.

ρ. μαγϕιονμλσσιγ: Two Donegal folk-songs.

#### THE GAELIC PAPERS.

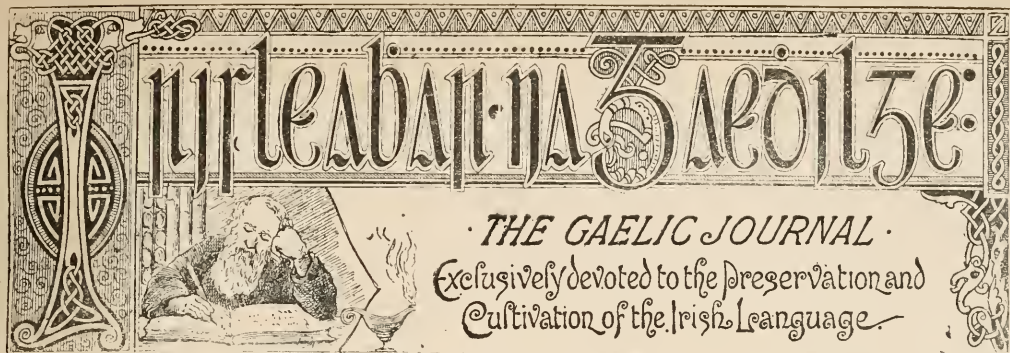
The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—Oban *Times*, Inverness *Northern Chronicle*.

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| <p>1. SIMPLE LESSONS IN IRISH (<i>continued</i>).<br/>         Rev. E. O'GROWNEY, M.R.I.A.</p> <p>2. SÉADNA: a Munster Tale (<i>continued</i>).<br/>         Rev. P. O'LEARY, P.P.</p> <p>3. THE COURTSHIP OF MAURICE<br/>         O'GORMAN.<br/>         DAVID COMYN.</p> <p>4. IRISH PROVERBS: FROM GALWAY.<br/>         moḡ nuaḡas.</p> | <p>5. TALL 1 bpus: Various Notes.<br/>         e. ó's.</p> <p>6. NOTES ON ARAN IRISH.<br/>         Eoin Riocairio O'murdaḡa.</p> <p>7. NOTES AND QUERIES.</p> <p>8. imṡeaḡta na ḡcumann nḡaeḡ-<br/>         eaḡac.</p> |
|--|--|

## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form: see advertisements.)

### EXERCISE CVIII.—(Continued).

§ 631. When we use *ir* in this way we have to remember two things:—

A. The collocation of the words. Up to this the order of words was (1) verb, (2) nom. case, (3) adjective or noun, which in English sentences followed the verb. But now we see in sentences like *ir faḡa an lá, ir feap mé*, I am a man, the order of words is (1) verb, (2) adjective or noun which in English followed verb, (3) nominative case.

§ 632. B. There is also a difference in MEANING between *ir* and *atá*, which we shall try to illustrate by examples. The reason of difference is that *atá* means *is now* and *ir* means *is always* (or, "is," without any reference to time or circumstances). Take the word *bacac* (bok-äCH'; *Munster*, bok-oCH'), lame. *Atá mé bacac* means "I am lame," *i.e.*, at present and for a time only. *Ir bacac mé* means "I am lame permanently, for life, I am a cripple."

Hence the word in such a sentence is equivalent to the noun "cripple." Often used for "beggar."

§ 633. So *atá ré fuar*, "it is (now) cold," often the same as "it has become cold," as *atá an lá fuar*, the day is now cold. But *ir fuar é*, "it is (always) cold," would not be said of anything that is sometimes cold and sometimes not, but of something that is always cold (or, at all events, the notion of a *present state* of coldness is not in the mind). Hence, *ir* is the verb generally used in proverbs; as, *má'r fuar an teac-taire* (täCH'-thäre) *ir fuar an fheagha* (fra'-grä). If (*má'r*=*má ir*) the messenger is cold (careless), the answer is cold.

Another way of knowing when to use *ir*, and when to use *atá*. We may take it that *ir* is the word most generally used where 'is' is used in English. When we wish to say that two things are identical, as "John is the king, or 'this is a fine day,'" "this day is (a) fine (day)," we use *ir*, "*ir é Seagán an rí*," "*ir lá bheag é ro*," "*ir bheag an lá é ro*." But when "is" means *exists*, or expresses a *state* or *condition*, *atá* is used. When the statement would be made in answer to the question "What







## EXERCISE CX.

§ 643. "Cormac is a strong man" can be translated (1) *atá Coimac in a fear láirí*, the meaning of which is, that Cormac *has become* a strong man, (2) or, *is fear láirí é*, he is a *strong* man. Here we take Cormac as we find him, and do not convey that he was at one time not so strong. The emphasis in this sentence is on the adjective, *láirí*, and to make this emphasis more marked the words are usually placed in a different order, (3) *is fear láirí an fear é*. Here notice the use of the article, as in our usual Anglo-Irish, "is not he *the* strong man."

## § 644. Proverbs—

*Is maic an rgeulaíoe* (shgael-ee, *Munster*, shgael-ee') *an aimiríu*. Time is a good story teller.

*Is fuar an ruo* (rudh) *clú* (kloo) *san caparo* (kor'-ād). Fame without a friend is a cold thing.

*Is maic an t-annlann* (oN'-LāN) *an t-ocpar*. Hunger is a good sauce.

*Fao ó foin* (fodh ō hin), long ago, long since then; *ó foin*, ago; *fao, ó* is also used = long ago.

§ 645. *Cao é rin amuis ar an mbócar?* *Ní fíor agam*. An ouine é. *Ní ouine é, atá ré mó-móir, is capall é*. *Cia tú féin, amuis ag an vopar, an fear nó bean tú?* *Atá Coimac 'na fear móir láirí anoir*. *Féic an loe úr, atá ré 'na loe anoir, aet bí ré 'na móirfeur nó 'na leuna fice bliadain ó foin*.

§ 646. Is this a horse or a mare? It is a young horse, the mare is outside in the field, below at the old well. See that wall, is that a house or an old fort. It was an old fort long ago, but now it is a big house (*atá ré 'na taeac móir*). Do you understand Irish? I do. Is that Irish or English? The lamb is growing up, it (*is*) will be a good sheep yet. Will you be at the fair to-morrow? We shall have a good fair.

## EXERCISE CXI.

§ 647. The difference in meaning between *is* and *atá* is well illustrated in the two familiar idiomatic Gaelic phrases corresponding to the English verb "have" and "own."

We have no modern Irish verb for the English "have," so we use the phrase "there is at," thus, "Cormac has a ship" is translated by "there *is* a ship *at* Cormac," *atá long ag Coimac*. Here *atá* simply means that the ship is in Cormac's possession at the present time, implying *condition*.

§ 648. Then take the verb "to own" a thing. We do not use any special verb to convey this idea in modern Gaelic. "Cormac owns the ship," or "the ship is Cormac's," is translated by "the ship is *with* Cormac." Here *is with* has an idea of being permanently connected with, as a thing is with its owner, so the verb used is *is*, not *atá*. We say, therefore, *is le Coimac an long*. Note the order of the words.

§ 649. The words *agam, agat, aige, aici, aguib, aca*, are already known to the student = at me, thee, him, her, us, you, them.

*Uom, leac, leir, linn*, with me, thee, him, us; *léir, or léi* (lae'-hē), with her; *lib* (liv), with you; *leo* (lō), with them.

## SÉADNA.

(Ar leanamaint.)

*'Nuair éadar na rí a-baile, gac fear síob go sí a lóirín féin, geallaim-re óir go maib eacra in gac sí. Tán'adar na comairrain irteac ag ríguiríeac. Tug gac gíearuie a tuairis féin ar tuir 'Diamuro 7 ar ríeasra Séadna. Rug gac comairra a-baile leir a inhiric féin ar an ríeul. Ní maib a leicéiríe ve fult maib jonne rin ná maib ó foin ar fuar na háite. Um an ocaca go síainis an 'Doinnac, ní maib ouine ós ná aora 'fna rí pobalaib ná maib an ríeul go léir aige 7 a rí oiríeac cuir a leir. Cíeá na saoine ar na bóiríeib, 'na síuúir, 'na gceatir, 'na ríeíeacabair, 7 iao ag inhiric an ríeul, nó ag cuir a tuairis, 7 iao ag tuir ar a gceatir le fult 7 le gáiríeib.*

*U' ríoríe 'Diamuro é. Bí an síeac ag ríeallamagac féin mbeir. Máire gairra 7 nóra an síeac 7 báb an leara bí go buiríeac 7 go ríora 'na n-aigíeac ríe*



“Pé ouine gheabair í, beir bean mairt aige. Iy minic o'airgear sup peapir bean 'ná rpiré. Tá bean 7 rpiré annuio . . .

“Iy gheannmair an iuro pain oo deunpaimn, pópaó, 7 gan agam anoir aót veic mbliatóna. Iy oear an cori a beiréad annpaim uiré!— 7 ar a claimn, dá mberoir aici. Gheasóó éuige marí airgeas 7 marí rparián 7 marí mairgáó! Bí airgeasóó ruaimnearac<sup>16</sup> agam iul ar capaó im' éireo iao.”

Sim marí cáit ré an oiréce. Oo buail ré amac ar éirge lae 7 ruar an enoc. Oo iuro ré ar feasó tamall ar harr<sup>17</sup> capraige móire bí ann, sup b' annm oi Capraige na gceapirbac.<sup>18</sup> 'Nuairi géal an lá 7 o'éirig an grian, 7 o' feuc ré 'na éimceall ar an maóaire álunn a bí ó 'n gcapraige, o'éirig an ceo o'á éiríoe 7 éáirig ruaimnear móir ar a airgeasó.

Gob. Maire go veimín, a pég, iy beas ná go noéapirpaimn leir an iuro úo ouubairt Cáit an Céoil le n-a peapir, 'nuairi bam pí an luc ar an mbáirín bainne oo.

Nóia. Cao ouubairt pí leir, a Gobnuit?

Gob. Iy amlaró oo bí meiríol aige, 7 bíosaí ag iuróe<sup>19</sup> cum bíó, 7 oo bí boiro móir píatáiré ór a gcomharr, 7 oo bí báirín bainne maríuir ar agharó gac pí amac. Oo tós peapir an tige a báirín féin, 7 an céao bolmoc<sup>20</sup> a bam ré ar, oo noct ré luc ann. Oo bagairi ré ar Cáit, 7 éairbeán ré an luc oi. Níoiri éuiri rín coriguar<sup>21</sup> ar bíe uiré. Oo ius pí ar an mbáirín i n-a lámh éléi. Éuaró pí anonn go roirur. Éuiri pí a lámh oear ra' báirín. O'áiruirig pí an luc ar, 7 cáit pí an roirur amac í, 7 annpaim oo buail pí an báirín ceurona, 7 an bainne ceurona ann, or comhairi a pí. 'Nuairi connaic ré cao a bí oéanta aici, o'éirig ré ó'n mboiro i bpeirig 7 o'iméirig ré amac. 'Nuairi bí ré ag gabáil amac, ouubairt pí, “Go veimín, iy oearairi oaoime fáram. Ní oéanpaó bainne 7 luc ann an gnó, ná bainne 7 luc ar!”

Cáit. Mhairé oéáima leat,<sup>22</sup> a Cáit an

Céoil! níoiri éir an tuatál ruam oir! Cao ouubairt a peapir, a Gobnuit?

Gob. “Oe, cao oo bí le páó ag an nouine? b' rín é, nó a oála,<sup>23</sup> ag Séatona. 'Nuairi bí ré gan airgeas, ní maib ré pápta, 7 annpaim 'nuairi bí an rparián aige 7 ceao capraige ar, ní maib ré pápta. B' ré com oearairi oo fáram le peapir Cáit' an Céoil.

Cáit. “Soó, feuc anoir, a Gobnuit, ní éuigeann tura an rgeul i gceapir. 'Nuairi bí an rparián ag Séatona o'á pagáil, níoiri éus ré uain oo féin ar an gcomhíoll oo bpeirímuasó. Annpaim, 'nuairi bí an marigáó oéanta, 7 é oaingean ré bpiú na mionn, oo bí uain a oaoirín aige cum macétnaim. B' an amirí ag iméacé airi cor i n-áiríoe, 7 ní maib don fpeasra pagálda aige ar an gceiríó úo, “Cá magmaoro an uairi rín?” Nac gunta ouubairt an peapir Dub leir é, “Cá beas uirt an éirí rín oo éuir, 'nuairi beiríom ag gluaríeacé?” Nac maic oo éus Séatona féin an rgeul, 'na oiaró rín, 'nuairi ouubairt ré leir féin, “Cao é an capraíe oom beic ag cuir na ceiríoe 'nuairi beiríom ag gluaríeacé?” Níoiri éus ré i n-am é.

Gob. Am bhuatari 'r am bapa, a Cáit, go bpuil eagla oim sup éus ré go oian-mairé ó éoraó é, aót a oiríeas pain uíul' a beic ra' rparián aige sup cuma leir. Agus iy oóirg liom go maib a píor ag an b'peapir n'Oub sup éus ré é, 'nuairi ouubairt ré leir, “Táir gáir-éuiríeacé.” Iy é mo éuairum sup éuigeasair an beiríe a ééile go oian-mairé.

Cáit. “Cap a éir éuigeari gac beapir,” a Gobnuit. Ní fáiríeacé an raogal an pean-focal.

Nóia. Pé cuma 'narí éus ré an rgeul 'nuairi bí an rparián aige o'á pagáil, iy oóca sup éus ré níoir peapir é 'nuairi bí an oúéairg o'á pópaó, gan píor oo, le ceatpaim ban, 7 a píor aige féin ná maib aige aót veic mbliatóna roirí é 7 comhíonacé an marigáó oo iunn' ré leir an b'peapir n'Oub. O'á mbaó áil leir feucáint roimíur 'nuairi éus an t-aingeal an poláiríam oo! O'á mbeinn-re 'na éár, iy iao na tpi gúro



o'iairpáinn, aigheas mo daoitín ar an  
raoḡal ro, raoḡal fada ré féan, 7 an beata  
íorluirde 'na daid. Annpain do beiréad  
neait do, Máire Seairia, nó Báb an Leapa,  
nó Saob féin, do rópaó, dá mbaó maic leir  
é, gan rpleadóar<sup>24</sup> do'n fearí Oub, ná o'a  
cuio clear.

Sile. Cá b'ior vuit, a Nóia, ná sup b' i  
Nóia an Tódaib ba moḡa leir?

Nóia. Ir oisḡ liom sup "Sile" b' ann  
do Báb an Leapa, 7 sup b' i ba moḡa leir.

(Leanfai de seo).

#### TRANSLATION—(CONTINUED).

When the men went home, each man of them to his own lodging, I promise you there was a wonderful story in every house. The neighbours came in for recreation. Each shoemaker gave his own version of Dermott's visit and of Seadna's answer. Each neighbour carried with him home his own mode of repeating the story. There was not the like of it of amusement ever before or ever since about the place. By the time the Sunday came there was not a person in the three congregations that had not the whole story, and three times as much more added to it. You would see the people on the roads in their three, in their four, in their ten, and they telling the story or asking about it, and they falling on their legs with fun and laughter. It was true for Dermott. The whole country was having immense fun at the pair.

Mary "Short" and Nora-an-Togher, and Babe of the Liss (that) were most thankful and pleased in their minds on account of the manner in which they had escaped. They would not have escaped so well but for Dermott's visit being so outrageously comical as it was, and the name of all the sharp-wittedness being upon Dermott himself.

When people used to have satisfied themselves with the fun at Dermott and Seve, they used to have another matter under discussion. All the men heard Seadna saying that he had no intention of getting married, and that he would not for some time. No man of them put the change of a word in that portion of the story. Mary "Short" heard it. Nora-an-Togher heard it. Babe of the Liss heard it. Every person heard it, and there was not one of those who heard it that did not keep it correctly. There was the question among them. There was the difficulty. "Why did Seadna say that he had no intention of getting married, and would not for some time?"

There would not be a lot of men working in a field, nor a batch of people going the road, nor a cluster of people going to enjoy themselves at a neighbour's house in the evening, nor a company going to take a drink, but that the first question that would start up among them would be: "Did you hear, aroo, what Dermott Liath did? Oh! upon my word and credit, he went up, by the walk of his feet, to Seadna's house, and he wanted, right-go-wrong, to bring Seadna with him down by the poll of his head, and on the spot, there and then, to marry him to Seve, in spite of his back teeth. Did anyone ever see such work?" Then, bye-and-bye, some one else

would say: "And what did Seadna say?" He would get as answer—"Seadna said to him to go home and have sense, that he himself had no intention of getting married, and would not for a while." Then the question would arise—"Why did Seadna say such a thing as that, and matches being made for him all over the country as thick as sand?" When Seadna himself said the word, he let out more of his mind than he wished to let out, but the anger was upon him, and Dermott had done the thing in such a blundering manner, he was unable to have patience with him. When they were all gone home for the night and he was alone sitting in the *sígán* chair, the matter was running through his mind in this manner:—

"In the mouths of the three congregations—it was not I that put it into the mouths of the three congregations—the old fool! He will be in the mouths of the three congregations now!—himself and Seve. Humph!—I regret that there should have been any talk of the name of Mary 'Short.' But how can I help it? Like the story, I don't know why she was called Mary 'Short,' and she as tall as any woman coming to the congregation. It is no wonder she should. John Ceatach himself is a fine, big, stately man; he has the character of being the strongest man of his name, and the MacCarthys are strong men.—She is a handsome woman! It is no misnomer to call her a silent, sensible girl.—Three years ago there's no danger her name would have been spoken of along with mine.—That is a queer thing I would do, to get married, and I having now but ten years! It is short they were going, for three years. It is a short delay upon three years more to follow them. There is half the time gone then. 'Is it not enough for you to ask that question when we shall be starting?' What good is it for me to be asking it that time?—He put the virtue of the holy things on me—I suppose I have no escape. It is queerly I have the business. I working and making money as fast as sand, and what have I as the result of it? There is many a poor man that I gave help to. Their gratitude is great—in their mouths. I don't know is there much of it in their hearts. I don't know are they the better of what I have given to them. There are some of them, and it is my opinion that it would have been better for them that they should have never seen one halfpenny of it.—There are some of them, and if the time was spent and I gone, my grief would not be long on them.—They would then be quite sure, they think, that they should never have to pay. That is *their* gratitude.—Whoever will get her he will have a good wife. 'Tis often I heard that a 'wife is better than a fortune.' There is a wife and a fortune in that place.—That is a queer thing I would do, to get married, and I having now but ten years. She would then be in a nice way—and her children, if she were to have them. Bad manners to it for money, and for a purse, and for a bargain. I had an easy mind until they were turned in my way."

That is the way he spent the night. He walked out at daybreak, and up the hill. He sat for a while on the top of a big rock called the Rock of the Gamblers. When the day cleared and the sun rose, and he looked around him at the beautiful prospect which the rock commanded, the gloom rose off his heart and a feeling of great rest came upon his mind.

GOB. Wisha, indeed, Peg, it is little but that I would say to him what Kate "Music" said to her husband when she took the mouse out of the basin of milk for him.

NORA. What did she say to him, Gobnet?

GOB. 'Tis how he had a company of workmen, and they were sitting to food, and there was a big table of potatoes before them, and there was a basin of thick milk opposite each man. The man of the house took his own basin, and the first mouthful he took out of it he uncovered a mouse in it. He beckoned to Kate, and he showed her the mouse. That did not put her about in the least. She took the basin in her left hand. She went over to the door. She put her right hand into the basin. She lifted the mouse out of it and flung it out the door, and then she placed the same basin with the same milk in it before her husband. When he saw what she had done, he got up from the table in anger and went out. When he was going out, she said: "Well, indeed, it is hard to please people. Milk with a mouse in it won't do, nor milk with a mouse out of it."

KATE. Wisha, glory to you, Kate "Music"! you never failed in making a blunder! What did her husband say, Gobnet?

GOB. Yeh, what had the man to say? That was the way with Seadna. When he was without money he was not satisfied; and then when he had the purse and leave to draw out of it he was not satisfied. He was as hard to satisfy as Kate "Music's" husband was.

KATE. Why, see now, Gobnet, you do not fully understand the matter. When Seadna was getting the purse he did not give himself time to weigh the condition. Then, when the bargain was made and it rendered firm under the virtue of the holy things, he had leisure enough for meditation. The time was going at a hand-gallop, and he had never got an answer to that question of his—"Whither shall we go then?" How cunningly the Black Man said to him, "Won't it be time enough for you to ask that question when we are starting?" How well Seadna himself understood the matter afterwards, when he said to himself, "What good is it for me to be putting the question when we are starting?" He did not understand it in time.

GOB. Indeed, indeed, Kate, I am afraid that he understood the matter right well from the start, but he being so anxious for the purse that he did not care. And I think the Black Man knew that he understood it when he said to him, "You are sharp-witted." It is my opinion that the pair understood each other right well.

KATE. 'It is after it is done that every action is understood,' Gobnet. The world would not contradict the old saying.

NORA. Whatever way he understood the matter when he was getting the purse, I suppose he understood it better when the whole country were marrying him without his knowledge to four different women, while he himself knew that there were but ten years between him and the fulfilment of the bargain which he had made with the Black Man. If he might have looked before him when the Angel gave him the warning! Had I been in his position, the three wishes I would have asked for would have been, plenty of money in this world, a long life in happiness, and the Eternal Life after it. Then he could get married to Mary "Short," or to Babe of the Liss, or even to Seve, if he had a mind, independently of the Black Man and of his tricks.

SHEILA. How do you know, Nora, but it is Nora-an-Togher he would prefer?

NORA. I think "Sheila" was the name of the Babe of the Liss, and that she was the person he preferred.

(To be continued.)

## NOTES.

<sup>1</sup> Their legs giving way through excessive laughter. *Do éiric ré i gceann a éor*, he fell in the direction of his feet, collapsed.

<sup>2</sup> *1r 1ao* is omitted before the names, giving more energy to the statement.

<sup>3</sup> The *Δ* (its) stands in anticipation for the phrase *map éusor ar*.

<sup>4</sup> A saying of it, not *Δs ráo*. The "of it" here again is anticipatory or "proleptic."

<sup>5</sup> Literally, "a knot" in timber.

<sup>6</sup> See notes 3, 4. This proleptic pronoun should almost always be used in similar locutions.

<sup>7</sup> Objective, not governed by *gábal*, but as indicating "direction."

<sup>8</sup> A person who always "puts his foot in it."

<sup>9</sup> *oē* not in dictionaries, but commonly spoken. *1r oē liom*, I am sorry. [Also written *1r oē liom*. *1r raeē liom*, an old expression, has been suggested as the source. ED.]

<sup>10</sup> "As to," "regarding," "to come to," &c.

<sup>11</sup> The omission of the article strengthens the superlative.

<sup>12</sup> *Cá* corresponds here to some extent with the English "how (little)."

<sup>13</sup> Another way of expressing what is possible for one, and the opposite. <sup>14</sup> Queer.

<sup>15</sup> *mo* in the objective sense, "grief for me."

<sup>16</sup> *Pr. ruamearad*. In some places, *ruaimnear* is *pr. ruaimnear*, in W. Connacht. *ruimnear* (*m* unaspirated).

<sup>17</sup> *bárru*, *féarru*, *gearru*, and perhaps other words in *arr*, have in Munster a duplex pronunciation. The vowel is naturally short. It is never marked long in old writings. If the short sound is given, an additional syllable is sounded, *bárra*, *féarra*, *gearra*. In the absence of this syllable, the *a* is pronounced long, *bárru*, *féarru*, *gearru*.

<sup>18</sup> *Liop na gCeannbád*, the Gambler's Fort, is the Irish name of Lisburn. Co. Antrim.

<sup>19</sup> *Δs ruide*, sitting, *i.e.*, in the act of sitting down; *na ruide*, sitting, *i.e.*, seated. Note the precision of the Irish usage.

<sup>20</sup> Also *bolgam*, *blogam*, a mouthful.

<sup>21</sup> Or *corbuidar* or *corbuidar*, loss of self-possession, nervousness. <sup>22</sup> "Bravo!" lit., a hand of yours.

<sup>23</sup> *Δ óála* = "something analogous to it."

<sup>24</sup> *Spleadóacár* is more generally followed by *le* than *oo*. I give it as I got it from Peg. [I heard a person say in Aran, *tá mé neamhpleadóac óioit*. ED.]

*peosar na liozairne*.

[In a former note I stated under a misapprehension that the name *Séadna* should be pronounced *Sheina*, (as in *height*). The proper sound is *ShaeNa* (see key, *Simple Lessons*), to rhyme exactly with *ceuna*. The *o* is assimilated to the *n*, not aspirated. The name, formerly *Séctna*, is common in Irish literature.—ED.]

The *Cork Weekly Examiner* now prints racy little paragraphs in Irish, on events of public interest.

The Celtic Literary Society of Dublin states, in its annual report, that its "Irish class has been successfully maintained, and has enabled the members to fulfil the duty of becoming acquainted with their National tongue." This Society deserves great credit for this, and for its attention to our National music.

## GAELIC LITERARY STUDIES.

BY DAVID COMYN.

*Unpublished Poems of* PEADAR UA DOIRNIN. [II.]

It does not appear that Maurice O'Gorman, the object of the satire which follows, was himself a poet. His name does not find place in O'Reilly's "Irish Writers," but neither does that of O'Dornin. Patrick Lindon, James Mac Cuairt (called also Courtenay), and Art McCovey are included, but none of the others mentioned among the "Louth Bards" by Mr. Graham. O'Reilly's work, however, does not profess to give an account of writers later than 1750; and O'Gorman, though contemporary with those mentioned, must have been a younger man, if he be, as seems likely, the same described by Miss Brooke in her "Reliques of Irish Poetry," as a professor of the Irish language in Dublin about the year 1785, who supplied that gifted and patriotic lady with the text of *Uaioib Seilge Sléibhe-gCuilinn*, a version of which is included amongst her translations as "The Chase [of Sliav-gullion]; a Poem." It need hardly be stated that this mountain is the very centre of the district most familiar both to O'Dornin and O'Gorman, and hardly less so to Patrick Lindon "of the Fewes." O'Gorman was most probably a native either of Monaghan or Louth, where the name appears, though not so frequently as in other parts of Ireland. Maolmhuire (or Marianus) O'Gorman, was abbot of Knock, near Louth, in the 12th century, and composed in Irish verse a *Feilire* known as the *Calendar of Marianus*, which has been recently published with translation, &c., by Dr. Whitley Stokes, under the title of "The Martyrology of Gorman." Others of the name, associated with this district, are also mentioned in our Annals. O'Dornin, according to the MS. account, was connected by marriage with the ancient Irish family of Coleman (*recte* O'Colmain), still well represented in Louth; of whom was Dr. Donal O'Colman, a little before our poet's time. I have not as yet found record of him in Mr. Graham's *Collectanea*;

but his name appears in some MSS. formerly in the collection of the late Bishop Reeves, and now, I believe, in that of the R.I. Academy, as author of one or two poetical pieces in Irish. From this family O'Dornin experienced great kindness, and by them he was protected in various straits incidental to the difficult times in which he lived. To O'Gorman, also, they had been very kind, and it was chiefly to ridicule him and turn his friends against him that the following poem was composed. O'Dornin can hardly be said to have seriously regarded O'Gorman as a rival, but he seems to have disliked some Anglicized ways and opinions of the latter, and to prevent the growth of his influence, satirized him so effectually that he left that part of the country.

II. *Doim.*

Suirge mhuir uí Šojmáin.  
Peasair ua-Doimín mo éan.

Ar mairin Ua-Máire, 'r mé uil go  
Uioiceao-áta,  
Do éaburó éam an rúio ag an turn-pike  
róo;  
B'i veire d'ár' éárla oim ve mánáib,  
Ó geineao mo láir go b'aca mé an treoir:  
Áct šabar-ša i láim, an oipeao ro ráo—  
"Shall travil vit bláct na rinne, sweet rose?"  
"Der by my troth" ar ríre, ró-šárúioe,  
"Fere vill she travil, or fither shol goes?"  
D'fpeasair mé an triáct-roim lili na mbán-  
éioib,  
Buó šile ioná bláct na n-uball fá óó,  
'S triáct d'áitneasr šur páir-ve Sacpanoa,  
šallao  
Ainuir na b'áinneao, éarar mo šlóir:  
"Mee's co to Uioiceao-áta, shol gif you a  
kwart,  
"An heartily fáilte, Madam, vit póg."  
D'áinšic mo óáil, 'r oo munne rí šáir,  
"O fat is de cáir, me money have none!"



Τῆς ἐκκολλητικῆς μέ ἀν ἡμέτεροῦ τεὰς το  
μο ὁείξιν.

Օ'ն ժոռնալ մար չիւն ու մարտն չան զո,   
 Ե' քաջալի Լիւմ 'նա քաթօնլար ինձալար ճ'ր   
 Ըրօքսք,

Իբե ԶԳՐ մե ԵԵԻ Ի ԶԵՄԱՆ Ի Զ ՕԼ :  
 ԱՇԽ ԼԱՐ մե ԻՐԱ ՄԵՍԻՆԱ, ԱՐ ՈՍ ԼԱԾԱՐԻ մե  
 ԼԵՒԷ,

“ If him hat apron fill’d of the ói,  
 “ Te divil von heapinny me let you pay,  
 “ Shol trink te gud aile tell fether-cock croe.”

Ro ʿaitim mo beuila blarta le rpeiri  
 Na noearica mari ieuhtarib glara, zo mōri :  
 'S vo labairi vo řeniñ-ğut binne 'nā teuroa,  
 "Fat vas your name, nor toun vas your  
 home?" .

O'fheasath me i'gheim na cuimne go léir,—  
 "Mees chrishin Moresius Gorman cóir,  
 "Is verry skoolmeaster, ðeir, by my salvation,  
 "Shol carry gud favour for you, go ðeoir."

Δι' οὐλ' ὅσῳ τιξ-'ν-οίη δούμῃ, ἱερὸς ἐμαρὶ φά  
βόιο,

μαρ Ἰακώβ' ὁ'ν τῖοι, 'ῖ μαρ helen ὁ'ν  
 ὁ'ν ὁ'ν;

Mipe 'ṣa pógàò, a'p ire mari lóèpànn  
 Soluip ṣan bióò, aṣ molàò mo léiginn ;—  
 “You wery whine cloas, yous purty fix  
     *proagues,*

"Yous latten vell spoak, and fat me cant  
name."

Ἀὐτὸν βίωσθαι αὖ ὅτι ἤνυσεν αὐτὸν ἡμεῖς ὁ θεός,  
 ἂν ὁμιλήσῃς αὐτῷ ὁἷς-θεῶν θεῶν ὅς τοι καὶ πένη

Δι' ὅτε ἀστ' ἀρ' μο' νεύλλ' ὅαμ, ὅε αἰετ' μέ' ἀρ'  
 ῥαδ' ἑαοῖβ'

De'n halla piab an zeug a'r mire pá bópro,  
S ní fáca mé aon, a béaprao óam rgeul,  
Aéc gairrún gan céill nac tuigeao mo  
glóir:—

"Did you see fare fite handsome fine lady  
"That vas me comrady las nite, a'f me  
's ol'?"

"She mak rinaway vit shintleman *brae*  
"Horsebac an away, along te πόο μόυ!!"

## NOTES AND GLOSSARY.

In his MS. biography of O'Dornin, and his copious notes on the poems, Mr. Graham furnishes many particulars concerning the "head-cutters" and "Tory-hunters" of the Fews mountains, who, after the Revolution, relying on the connivance (at least) of the party then in power, much troubled the country; and to whom, as a "Popish Schoolmaster" endeavouring to follow his calling, the author of these poems was particularly obnoxious. Several times he resolved to remove from their vigilance to some foreign country, but his friends were numerous and sufficiently influential to protect him from actual violence. At one time, to be more out of the reach of danger, he withdrew from his usual district to a place described as "Meega, a little village, now in ruins, adjoining Ballybarrack," a short distance from Dundalk. Here, we are informed, "he taught publicly with applause, and found a great friend in the person of Big Coleman, of Ballybarrack, in whose family he had a private tuition." Mrs. Coleman, indeed, seems to have been a namesake, if not a relative, of the poet, and it is probably to her sister, Miss Rose O'Dornin, he addressed some of his compositions, such as *Róir beag túb, Róir na bPánnirí, &c.* "He was, after some time, married to this young lady, and during her lifetime, which was but short, he lived comfortably at Meega, on part of his brother-in-law's lands: this was a new life of peace and plenty to the bard, and his enemies made no attempt to persecute him, dreading the influence of Coleman." Mr. Graham further, in a most interesting note, explains the origin of the name "now pronounced and written 'Ballybarrack,' but rightly 'Ballyberwick,' from a camp formed there by the Duke of Berwick," probably in 1689, for the local Irish adherents to the cause of his father, King James the Second. Peadar O'Doimin seems, after the death of his wife, to have lost the favour and friendship of her relatives, owing to some unexplained cause, which occasioned his further migration to Drogheda, whence he did not return for some considerable time, and afterwards is found domiciled with some relatives about Belrobin and Kileurry. Concerning the present composition, Mr. Graham writes:—"During the time O'Dornin sought to win the affection of the celebrated *Róir beag túb*, another teacher from Munster, or, as most say, from County Monaghan, who taught in the parish chapel, paid her his addresses also: this man's name was Maurice O'Gorman, though Dr. Woods calls him Christy Montague; but my MS., written by O'Dornin himself, has the name Maurice O'Gorman. Our bard, fearing the influence of this man with Coleman, endeavoured to oust him by all means. On a certain occasion O'Gorman accompanied his patron's family on a visit to friends in Drogheda, and was the learned and accomplished entertainer of the company. This was new matter of jealousy to O'Dornin, for many reported that it was to settle matters relative to the marriage that the family had gone to Drogheda. To counteract any favourable impression he feared his rival might have made, O'Dornin launched this satire, which he took care to circulate widely, especially among the labourers and domestics, so that the family, on their return, and O'Gorman in particular, were everywhere saluted by these sarcastic reflections on some of his foibles, the result being that O'Gorman's hopes were blighted, and, after a time, he withdrew from the district, leaving O'Dornin securely in possession of 'Sweet little Rose of the coal-black hair.'" The date of this composition is probably about 1730, but cannot be very exactly determined. The broken English may be taken

as intended to represent not the speech of any particular period or district, but rather the mincing, affected style of persons endeavouring to be very fine in an unfamiliar language. While retaining the text of this poem, as above, mainly from the MS. *Collectanea*, I shall, in these notes, avail myself of a second copy, the various readings in which will help to elucidate some difficult points. Mr. J. H. Lloyd (well known to readers of this journal) has kindly transcribed the second copy for me from a manuscript in the R.I.A.

**Suirge**, courtship; wooing: also **suiríod**.

**Muiríur** (**muiríur**), Maurice (*Mauritius*); a name which came into familiar use in Ireland in recent ages, and is often substituted for the native name, **muiréad**, (or **muiréú**) *Morrough*. *Mauritius* (from *Maurus*) is said to signify one who had taken part in the Christian Wars against the Moors or other *Paynims*: **muiréú**, like **Cú-mara**, signifies a sea-warrior (*lit.* sea-dog); so there is no real connection between the two names.

**Soimán** (whence **ua-Soimán** and **Mac-Soimán**) may be a derivative from **soim**, blue, perhaps from the colour of arms or trappings, as in the case of the Black Prince or the Red Prince. **Óir na breáir ngóim**, which occurs in one of the Ossianic Poems published by Miss Brooke, is explained as signifying the land of the Moors. There is a place named Gormanstown, not far from the scene of this poem.

**Doirín** (whence **ua-Doirín**) signifies a little fist; from **doir**, the fist, also a blow, a cuff (O'Reilly). I do not know whether the surname O'Dornin is now in use in this district, though Durnin is found elsewhere in Leinster; but I remember reading somewhere that some individuals of the name had altered it to Cuffe.

**maíom**, *f.* (*gen.* **maíone** *v.* 3), morning: **ar maíom** **Óia-máire**, on a (certain) Tuesday morning (*Dies Martis*). Where no definite morning is intended, no preposition is used, as **maíom moé** **uo** **gabair amaé** **ar bhuac loéa léin**; but **ar maíom inóe**, yesterday morning.

**Uroiceao-áda**, Drogheda, formerly Anglicized *Tredagh*. Literally signifies (the) bridge of (the) ford. The word **uroiceao**, a bridge (Cf. **rátao**, **róo**, in last article), is said to be composed of **réao**, a path, track, or way, and **uiceao**, direct. See Cormac's Glossary, *voce* Droichet: "*droich shet dín. i. sét direch*," &c. See also O'Donovan's supplement to O'Reilly. Cf. "**gab uroiceao**, to (take=) cross a bridge." *Three Shafts*, p. 253, l. 3, and *Vocab*.

**éabur** (MS. **éabur**). See last article, notes on *v.* 5. Compare also **toéad**, and **éabad** in O'Reilly, with similar meanings. **Uo éabur óam** here seems to mean, there met or accosted me; or rather, burst suddenly upon my view. Cf. **éabad éabaim** and **éab**, (O'R.), and **toéad** (O'D. supp.).

**rcáo** (*for* **rcáo-bean**), stately or fashionable young woman.

**b'í** (*for* **b'í hí**), she was: **Deire**, fairest (*sup.* of **dear**). 2nd copy has **b'í buó deire**.

**o'áir**, of (all) who: **éárla óim** (*lit.* happened on me), met me. In the second copy **éárla** and **éabad** change places, which does not, however, affect the sense.

**Seinead**, was begotten (*pass. pf.*), MS. **ginead**.

**Lár**, centre (cf. **lácar**, strength, vigour, O'R.). **ar lár**, on the ground: Welsh *llawr*. Mr. Lloyd remarks: "**Lár**, with the poets, is commonly the seat of affection; hence from the time I first loved," &c., in this line.

**reao**, a jewel: MS. **an treao**, *fem.*, referring here to the damsel. This word is usually *masc.*, but **reaoe**, *gen. fem.* is found in the "*Three Shafts*."

**gabam-ra**, *recte* **uo gabar-ra** (or **uo gab mipe**, 2nd copy), I took; **i lám**, in hand, *i.e.*, I undertook.

**an oipeao ro** (MS. **an uipno-íre**), this much: **oipeao** is a *fem.* noun. (See "*Three Shafts*," and quotation in O'Reilly under **oipeat**), though Conneys marks it as *masc.*

**blát**, blossom, flower; **blátílearg**, a garland.

**na rinne**, of (the) fairness or beauty: "**ir mian liom** **eadet ar blát na rinne**" (O'Carolan).

**ró-fárait** (or **fáruíre**, *adj.*; **íáita** *id.*) well please I, satisfied. 2nd copy has **ir níor fárait**, and was *not* pleased. The word here is possibly intended for the English word *saucy*.

**íre**, she, herself (*Emph.*): **íre**, secondary (or accusative) form (*v.* 5).

II. **Crob**, a hand (more usually a paw or claw): cf. **crob**, **crob** and **crob**, O'R.

**o'áitíur** (*recte* **o'áitíear**, or **o'áitígear**), I knew: 2nd copy has **éitígear**.

**racpanca** (**sacpanac**), English (Saxon).

**gallua** (MS. **gálta**), foreign: originally Gaulish: subsequently applied to any foreign nation; now more usually meaning Anglicized in speech, manner, or predilection: opposed to **gaothlac** (Gaelic or Irish), Celtic, though it is believed the words spring from the same origin.

**áiníear** (or **áiníur**), a fair maiden; the heroine of the song.

**na bráinneao** (MS. **na bráiníe**), of the ringlets (**ráinne** a ring): another of O'Dornin's poems is entitled "**Róir na bráinneao**."

**charar** (2nd copy **éar mé**), I changed: **car**, *lit.* turn or twist: **car áir**, return, "**mar uo éar óraim Seon**" 7c.

**glór** (MS. **glóir**), sound, speech, voice; also in *v.* 6, l. 4.

**páiríe**, a child, a young person of either sex: according to some authorities, is derived from French *page*. See **garrún**, *infra*. **páiríu** *dim.* used as a term of endearment: "**páiríu** **fiann**."

**ráilte**, welcome; "**céao míle ráilte**:" salutation.

**pós**, a kiss (*fem.* **póis**, *dat.* here).

**am' or im' ('mo)** **óáil**, at me; towards me: **o'áitíear** **'mo óáil**, she stared in my face.

**Rinne í** **gáire**, she laughed.

III. **Chonnair**, saw (also **conair** from another root). 2nd MS. **o'áitíe** **mé**.

**Sméroeao**, beckoning, nodding.

**o'éigín** (or **o'éim**), *for* **o'eoin**, will, accord: **pá mo o'eoin**, as I would wish also, in my direction.

**commil**, *fem. dat.* (MS. **cameol and cammil**), a candle: after the preposition with the article as here, one MS. has the initial eclipsed, another aspirated; and usage varies a good deal.

**Mharcuir** of Marc; (2nd MS. has **marc ancom**). Marcus Crassus is possibly the name intended in this line.

**cumainn**, (MS. **cumaimn**), society, mutual friendship. (**uo**) **lar**, flamed, shone out (splendidly in broken English).

**Léite** (or **léití**), with her (now more usually **léi**), "**tell**" or "**tall**," *i.e.*, till, or until.

IV. **Ro éatín** (or **uo éatín**, 2nd MS. **éatín**), pleased. **rréir** (*for* **rréir-bean**, cf. **rcáo** in line 2), the aerial being: Cf. also **rréiread** and **rréireos**, slender-limbed (O'R.)

oeapc, an eye; (na noeapc, *gen. pl.*): "aoð aḡur  
oeapc aḡur cap" 7c. (quoted by O'Reilly). Oeapc  
v. (*i.e.* peúð), see: "oeapc an leun ḡan rḡiḡ,"  
(Abp. MacHale's *Iliad*). Oeapc (*perf.*), looked,  
see v. 6, l. 1.

neultā (ib), stars, (*dat. pl.*) ḡlap (*lit.*), green; also  
pale (O'R.).

réim-ḡuḡ, (réim, mild, gentle, O'R.), meek voice;  
"ever soft and low; an excellent thing in woman."

binn (*compar.* of binn), more harmonious; sweeter.  
'ná (ioná), than.

teuroā (*pl.* of teuro) (harp) strings.

"Toun" or "town," *i.e.*, baile (home)-stead; place.

"Baile atá, where he is" (Tripartite Life of S. P.).

baile a paib, where was. baill, spot, is perhaps  
occasionally used in this sense also; "the spot where  
I was born." (See Rev. D. B. Mulcahy's edition of  
Irish "Life of St. Kieran).

rḡéim (for rḡiam), beauty, grace, ornament. O'R.

"*gen.* rḡéime; *dat.-acc.* used as *nom.* rḡéim," *vocab*  
"Three Shafts."

cpuimne, the globe of the earth; the round world; ḡo  
léin, entirely.

V. Tíḡ-an-óil (*dat.*), a tavern, a drinking house.

rhuideamap, we sat: 2nd copy has furú muro.

pá bóro, at board; at the table. (See v. 6, l. 2.)

ḡa pḡḡā, ki-sing her (ḡa for aḡ a).

lóepan (*or* loépann), a lamp (*lucerna*).

bḡoḡ, pride, arrogance, O'R.

"Proaques," for bḡḡā, *pl.* of bḡḡā, a shoe.

"lattin," *i.e.* Latin: see the "Merry Wives," Act I.,  
Sc. I., where certain characters "spake in Latin."

mo ḡeo (*for* in mo *or* 'mo ḡeo), in a fog; stupefied,  
overcome. ceobaḡ, drunkenness, O'R.

óḡ-bean, young woman: the last line of this verse  
reads in 2nd copy:—ḡ ḡur éaloḡ ḡo peolta uaim-  
re mo rpéin.

VI. Or (*or* uap) over: ap, out of (in 2nd copy).

neull (neul *or* neul) (a cloud); a swoon; a trance.

neul buile, a fit of madness; neul paḡapc, a  
wink. (Coneys.) "níon éovail mé neul."

ḡeḡ (*lit.* a bough, branch, *f.* O'R.); *here* poetically  
"a young woman," in which sense, Mr. Lloyd  
observes the word is very common in Louth and  
Armagh songs.

ní ḡaca mé (MSS. ní ḡeacāḡ and ní ḡpaca), I saw not.  
See ní ḡaca in the "Three Shafts" (*p.* 270, l. 27):  
éa n-ḡaca mé in Louth.

rḡeul (MSS. rḡéala), (a story); intelligence, news;  
*pl.* rḡeula and rḡeulta.

ḡapḡún (MS. ḡapḡon), a youth: (ḡapḡún, ḡapḡún and  
ḡapḡún, O'R.) (ḡap, a stem, stalk, plant, *hence* a  
youth: ḡapḡún 7c. Coneys.) [Cf. ḡeḡ above.]  
ḡapḡā *pl.* signifies domestic troops or military  
attendants. The word as here used (familiar as  
*garçon* and *gorsoon*) is probably the same as the  
French *garçon*.

nāḡ oḡuḡeāḡ, who did not understand.

"Brae," or "braw," *i.e.*, bḡeāḡ, fine.

going song, the subject of which is said, in Mr. Lloyd's  
MS., to have been a Scotch lassie. The song is there  
described as "a satirical and humorous description of  
the courtship of Maurice O'Gorman, a Munster blade, and  
a rival of O'Dornin for the hand of Miss Peggy O'Beirne,  
of Tully, in the parish of Louth." To this young lady  
O'Dornin (then very young) had addressed two poems,  
given in the *Collectanea*, the latter of which was a remon-  
strance on her having rejected the poet for a more  
fortunate and wealthy (but somewhat common-place)  
rival, not O'Gorman, who does not seem to have ever  
paid his addresses in that quarter. O'Daly's account  
affords a possible means of identifying the grave of  
O'Dornin, by the statement that the Rev. Mr. Healy, P.P.,  
of Forkhill, was interred, by his own direction, beneath  
the same stone, "near the north-east wall of Urney  
Church-yard, somewhat more than three miles northward  
of Dundalk."

Óaíḡí Coimín.

## PROVERBS: GALWAY.

as "Moḡ Nuāḡāo."

1. Níon mīmic ḡeap níapcāḡ euaḡlāḡ.

2. 1ḡ ḡeapḡ ḡean-ḡiāḡā 'ná ḡean-ḡolam  
(.i. 1ḡ ḡeapḡ ḡuit an t-aiḡḡeāḡ oḡ beir  
aḡāḡ anoiḡ le na ḡean-ḡiāḡā o'íoc, ná beir  
ḡan aiḡḡeāḡ i ḡcomnuirḡ 7 anoiḡ).

3. Má éirḡeann tú i mbannuiḡ, oéan  
oíol (.i. bí ḡeirḡ le oíol nó íocarḡeāḡ oḡ  
oéunam).

4. 1ḡ maḡ an éḡeāḡ a ḡionnteapḡ (.i. ní  
bíonn loḡḡ ap an ḡḡeirḡ, má ḡionnteapḡ i).

5. An té naḡ nḡeunann a ḡnaḡāḡ i  
n-am, bíonn ré 'na ḡléir am. (ḡnaḡāḡ .i.  
ḡnó).

6. Ní aiḡḡeann ḡubāḡ ḡáḡāḡ anḡḡḡ an  
ocḡaiḡ (an ocḡaiḡḡ?)

7. Leḡeap na pḡite ól aiḡḡ.

8. Ní éḡeann ḡaḡḡ ap aep naḡ mbíonn i  
ḡeoltaib oúine éḡin.

9. An t-uān aḡ múnāḡ méirḡḡe oá máḡ-  
aiḡ (.i. maḡ beirḡeāḡ oúine óḡ aḡ múnāḡ  
céille oḡ oúine aḡpāḡ).

10. Oo máirḡe réin aḡ capall na com-  
uḡḡan.

11. Ní ḡan cḡionnaḡḡ an éinnḡeāḡḡ.

ADDITIONAL NOTE.—It would seem unlikely that the  
name of O'Dornin's wife should have been the same as  
his own; but the statement in the MS. is positive, and  
the name is repeated in several notes on poems addressed  
to her, and on the "Elegy" he wrote for her. O'Daly,  
however, gives her name as Rose Toner, and perhaps the  
tradition on the subject was vague. O'Daly also thinks  
that it was merely a professional rivalry between  
O'Dornin and O'Gorman that gave origin to the fore-

The *New Zealand Tablet*, Dunedin, has sent to Ireland  
for a fount of Irish type.



# CALL 'S 1 B'PUS.

The JOURNAL for August, 1895, is one of the best numbers yet printed. Mr. Fleming has often spoken of a Father Meany, who was one of the founders of the Keating Society, and the writer of the Catechism printed at that time for Munster use. He was curate in Cappoquin, and there are relatives of his still in the diocese of Waterford and Lismore. *Loe Anon* is *Loe Amninn*, Lough Ennel in Westmeath, where the island connected with Turgesius' death is still pointed out.

In *Séana*; *noimairé*. Is this the same word as in the exclamation *a' noimairé*, *a' noimairé*, which I take to be euphemistic for *noimain*? In Munster the distinction between *o* broad and slender unspirated is very little. *Tug ré a' bótaí*: this seems to explain the curious Highland use of *thug é an tigh air*, he reached the house. The phrase *i bhfarctó* is specially used by sailors of ropes being foul, entangled. *Daoi nóin* = *daoí an noiminnac*, where *noiminnac* is used in its sense of shrine; I have heard it attenuated to *a' noiminnín*, *a' nóinín*. Perhaps the air of the *noiminnín* could be secured.

*Maíla* an *piopa*. The gender of *piopa* does not appear to be quite settled in the spoken language. *Seanruí* = Guernsey. A word like *peucra* is used = flax heckle. Read *gan eaprao* *gan euaó*. *Oíol*, &c., a laced hat good enough for O'Hara. *Tiát*, hence an *razaire* *as léigear* a *tiát*, his office; *tiátaimail*, punctual to the hour; *naó tiátaimail*, well met, how timely; *tiátaimail* in Aran, a cock that crows regularly every morning, also a child that cries every morning early. The word *eapraí* (spelling it thus for a moment) deserves special study. In some places it means milking time, in others dinner time. In Chaucer there is a word *underne*, *undrone* = terce. Perhaps *sur la bair* an *rob* = until my pocket (fob) spoke, while I had money; then I had to fast. *Clab* = mouth, used in English in Meath. *Euaóil* = an acquisition of any sort, often used for things cast on the sea-shore; *noí-euaóil é* (Meath) = he is no great good, a bad sort. *Fuom*, *fuir*, *fuia* are still heard in Arann, rarely. Perhaps *fmóla* for

*fpóla*, in the house of the looms, throwing the shuttle.

*Bean na tpi mbó*. The eclipsis of *bó* is caused by the gen. plural termination—*n* (assimilated to *m*) of *tpi*. *Laét* is still a living word, an *bó gan laét gan laog* (Midnight Court). II. 3. Compare *éugac!* take care! often translated literally in Mayo *tee! tee!* = beware! (*tee* = to ye, you = *éugac*). I. 4, is, I think, quite clear. "I saw a woman and her esteem was twice as great." We may take esteem either as esteem of herself, or among her neighbours. *Níl don beann agam oir* (Munster), *níl binn agam oir* (Conn.) I don't care a fig about you. *Cláir*, like the English *clear*, smooth, level (Latin *clarus*), hence *cláirí-neac*, which now means a cripple, meant a person with flat face, caused by leprosy. VIII. 2, *a' rí a' ró* requires further study. *Rámár* and *ráiméir* from the word romance?

How explain the familiar Anglo-Irish *moryah*, as if, by the way, etc.? Is it for *maí* (*ba*) *eaó* = as if it were so?

In many monosyllables *ó* or *é* final is softened from *y* to *h*. Thus *reaó*, a rush, is *fey* in Donegal, but *fah* in Meath. So *eaó*, *reaó*, are not *a*, *sha*, but *ah*, *shah*. In Inishowen *reaó* = sheih, and *feaó* = feih.

The termination *irte* for passive participles heard in Ulster, is the form in which the old termination *íte* has survived. In Scotland they still say *beannaíte* = *beannuigte*; and the Meath *greamuigte* is *greamuíte* = *greamuigte*. Instead of *leig* *oo ríge* (*óioe*) Ulster people say *leig oo rígeirte*. This word appears to be *rígeirte* = *rígeíte*, tired, and if so is a wrong use of a participle as a noun. The Highlanders, going to the opposite extreme, say *tha mi sgith*, I am tired, using a noun as an adjective.

To the French words in modern Irish we must add *rtuif* (*rtuif*) club (in cards). This is the French *trèfle* = trefoil, clover, and so given as a name to the club, as this is of clover-shape. But what of the other

words connected with cards? *Spéireat*, spade; *muileat*, diamond; *cuileat* or *cunneat*, knave; have the same termination, and must be from some foreign language. What of *mám* or *máð*, trump; and *uám*, drate or non-trump? Perhaps our French readers might (by consulting authorities on the development of card-playing) be able to explain these puzzles. Possibly *rpeireat* = *rpeileat*, from French *épaulet*, which is connected with *spatula*, a spade. The terminations of *muileat*, *cuileat*, would point to other words in *-et* or *-ette*.

In West Connaught there are a few words of peculiar termination, *-tín* or *-tean*. As *acá uuibtean* (*dhif'-án*) *móir* ann, darkness; *éáimh meiribtean* (*mer-áil-án*) *móir* oim, I became quite weak. (The adjective *meirib* is usually found in its secondary sense, as *lá meirib*, an oppressive, weakening sort of day). Fr. O'Leary has given another word of this class (*Journal*, July, 1895, p. 54), *éáimh rpeiribtean* *air*, bitterness seized him. It has been suggested by Dr. Meyer that these are words of the old 5th declension in *-iu*, *gen.* *-eann*, dative *-inn*.

The word (*an*) *áob* in *Seaðna*, (*ei'-áb?*) knot, difficulty, is properly *faób*. In Connaught the word is best known in its diminutive form, *faóbbóg* (*faubóg*), a *fib* (can there be any connection?), white lie. But the *ei* sound in Munster is like that of *áomao*; Connaught, *áomao*.

e. ó'g.

(To be continued).

An energetic and practical friend of the Irish Language Movement, and in a special manner of the GAELIC JOURNAL, writes to us from Sebastopol, Melbourne, Victoria: "I do not at all feel pleased with the apathy shown by the people of my own county of Clare towards the Irish Language Movement up to the present time. I should expect to see them among the very first in so noble and deserving a cause; for to me an Irishman without a knowledge of the Irish language, is like the proverbial egg, having neither taste nor flavour. *Tá lúé-šáir mór oim 1 o'aoab an t-aoir ós 1 neirinn beiré as roglum na faeóirge, 7 as véanam a noiceall ar 1 o' labairt. So mba faeóirge fear 1 mbápaé iao! míre 7c., páopaís o fearáil.*" There are signs that Clare does not intend to be in the background.

## SOUTH ARAN IRISH.

An Alphabetical List of Words and Phrases collected in Aranmore in June, 1895, chiefly in the village of *Craig na Cúma*, by *Eoin Riocairt Ó'Muiréada*.

Authorities:—

*Oreolín*, a local "character," Killeany village, author of *Amhán Cheallais*.

Miss Folan, N. Teacher, Craigakeereen, a native of *inir meadóin*.

*máirín*, a travelling flute-player and *rgeulaíde* from Connemara.

*míeéal*, Mike Scofield, *Craig na Cúma*.

O'C., Mr. David O'Callaghan, N. Teacher, *feapann* *á' Choipe*.

*páirín*, Patsy Kinealy (*ó Cinn-faelaó?*), *Craig n Cúma*.

*Peirí*, Margaret, wife of John Durrane (*ó Dhoirín?*) called *Seagán na Craige*, of *Craig na Cúma*.

*Seagán*, the said John Durrane.

*Tam*, the messenger who carries the post to the light-house.

a.

1. *aiéigiorra*, pr. *aioirra*, a short cut. *Is unspirited.* [Proverb: *má' cam oipeat an bealaé, ré an bóear mór an t-aiéigiorra*. Noun from *aiéigearr*, short, *de* intensive, and *gearr*.]

2. *ann*, in it, etc., pr. *ohn*. [In this dialect, vowels are lengthened before *ll*, *nn*, *m*, except in the middle of a word with a vowel following.]

3. *air*: *asur poll air t-aoib*, and a hole in her (the boat's) side. *poll* pr. *powL*, *pouL*. [The usual idiom with *poll*: *tá poll ar an t-ig*, there's a hole in the house, "walls have ears."]

4. *aioioll*, cessation (of rain, for example).

5. *ainne*, pl. *ainneacáirde*, little morsels of fire. See *rmeacáro*. [This is *aiinne*, a live ember.]

b.

1. *bolán beic*, fuzball (dry, not growing), O'C.

2. *bog á' clabán*, rock the cradle.

3. *buaipín*, fetter for sheep, asses and goats. See *buaipac*, *cpuó-marš*.

4. *buaipac*, milking fetter to link a cow's hind feet together. *Seagán na Craige* had one of horsehair caught together with a wooden toggle. See *buaipín*, *cpuó-marš*.

5. *balla*, wall of a building, whether of dry masonry or not. See *rgúnra*, *clóirde*, *bannais*.

6. *beanna*: *ceirpe beanna tige*, four corners of a house. *páirín*. See *bannais*. [See the story, *Oé gan mé éirir*, in Dr. Hyde's *leabap rgeulaíreacra*.]

7. *bolán beannuighe*, a hollowed stone in fence right above Mary Durrane's house, Cowrook, credited (as a holy well) with healing powers. *páirín*. [The word is etymologically *ballán*, and is well known to Irish archaeologists, being their technical name for such stones. The vowel *a* often changes when the syllable *-án* follows, as in *rgóan*, *bpaóan*, *allán* (a ledge of rock), &c., pr. *rgóan*, &c.]

8. *bualcpac*, cowdung. [It is used as fuel.] *b. capail*, horsedung.

9. *bhuac-nóna*, for *cpáénóna* [pr. here *cpamóna*], heard from a Kilkenny man by *páirín*, who considers it a very good word.

10. *Ḃrúg i rcead é*, shove it (the door) in.
11. *bail ó 'Dhia opt!* Response, *go mb' ahlá' óuit!* may it be likewise to you.
12. *ballac*, rockfish, connor.
13. *Ḃioróg*, a pointed float to mark the position of a net.
14. *burra ayn gay*, he grew as quickly as a gosling.
15. *máirtín*, in story of Carolan's courtship. [*Ḃorpaó éin gé*, the swelling of a goose's bird.]

C.

1. *Cáirne*: *tabairt uam c.*, give me time.
2. *Caora*: a lamb of the third year. See *uan* and *uargán*.
3. *Coilléir*, a horse's collar. [From English.]
4. *Cúntar*: *ar cúntar dá b'ágáinn* (*waun*). Suppose I got it, O'C. [*ar cúntabairt*, on chance.]
5. *Cnúó-narg*, rope by which a horse's head is fettered to the forefeet. See *buairín*, *buarac*. [For *cnúó-narg*, or *cnúó-narg*, a hoof-fastening.]
6. *Cloíbe*, (klei) an ordinary stone-fence, dry-built and one stone thick. See *ísgúna*, *bannnarg*, *baíla*.
7. *Cnagaire*, the 16th part of a towland.
8. *Cnagín*, a noggin. In Clare, *cnagaire* is a noggin or naggin, the 16th part of the old pottle=2 quarts. O'C.
9. *Carpar*, a slope up from you. *páirín*. See *pána*. [As well as I could gather, c. means a steep bank of earth, a terrace, as distinct from *aill*, a face of rock.]
10. *Cnúóán*, a gurnet (fish). [Or *Cnúóán*. No doubt onomatopoeic. The fish often utter a kind of *grunt* when caught, whence, no doubt, the English name. It is called "nowd" in many places (= *cnúó*, knoud?)]
11. *Corpóg*, hip (of a man). See *Corpún*.
12. *Comm'ttee*: giving out c. = distributing public relief.
13. *Cosalach*: *naé cosalach atá ríao!* Are they not "contrary" or cantankerous. If a boat is moored where the sea is tossing her about, then the place or sea is *cosalach*. [The old word for "contrary, opposite," was *cosairinnac*.]
14. *Carplín*, *carplín cloé*, the wagtail, which appears in Aranmore about St. Patrick's Day. See *Seven Sleepers*.
15. *Cuapnóg meac*, a bee's nest. [*Corpóg* is the word for a beehive. I heard both *meac* and *rmeac*, but not *beac*, = a bee, in *tuir meacóin*.]
16. *Cpeannac*, dilisk (seaweed).
17. *Cpúm*, see *Doimnac*!
18. *Canamaint*: 7 níl c. *air*, and he has no localisms or obscure words (but speaks Irish just like our own). [The ordinary word for "dialect."]
19. *Cárta*, a card for carding wool. [Also *Cárta*.]
20. *Cpóc*, the fixed hook over a fire. See *Lúb*.
21. *Cipeán*, handbasket, ordinary basket with handles and lid.
22. *Cipeóg*, basket for straining potatoes.
23. *Clíab*, basket for back of man or horse.
24. *Clíabán*, a cradle. [*Cléibín*, a small basket.]
25. *Céuo-íucaint*: *mo gráó ag an céuo í. éú, my love at first sight!* *máirtín*.
26. *Cinneann an foigíro ar éinneamaint*, patience overcomes fate, O'C. *Tá mé cinnte opt*, you are too many for me, I am not able for you. *Chinn íé oim*, it was too much for me. *Tam*.
27. *Chuma*, see *Leat-cuma*.
28. *Chall*: *a cóim-chall péin*, his own sense (as man, though changed by magic into a wolf). Story of Prince Agav. *Tam*.

29. *Céim*: (1) a style with steps; (2) a style without steps, two upright stones being placed close together so that a man can just squeeze his legs through. The *céim* is made by building up, the *beáirna* by throwing down.

(To be continued).

## NOTES AND QUERIES.

(104) See N. and Q. 73, April, 1895. The song cannot, I think, be older than the first decade of this century. Here is a stanza of it, as I heard it at least 60 years ago:—

*ní feolpar mo bólaet tar ceoráinn i ngabann,*  
*'s mo deámao ní meappar éim pinginne ar oíthan;*  
*an báile óa otagaó. buó ró-beag mo beann air,*  
*maia otagaó na leinb, ní lúginn don gheall leir.*

*bólaet*, milch cows, is not in any dictionary that I know except Coney's, where it has a staggering and incorrect definition: "An abundance of cows and milk, stock of kine and the profit and produce thereof." The meaning is correctly given in the Waterford proverbial expression: *maia bhuil bólaet ar cnoc aige, atá puannmear ar rop aige*, if he has not milch kine on the hill, he has repose on the *sap* (bed of straw).

*gabann*, *gobann*, an outhouse in which trespassing cattle were shut up until claimed.—JOHN FLEMING.

(105). See article on *riú* with the genitive by Rev. M. P. Hickey, December, 1894. This construction has escaped the attention of grammarians. It is common in Waterford. The line in which *riú* occurs in the song, *an ríaoe Ḃrianaé*, June, 1894, "*níl riú leaib ná peana-bean éipionna*," is quite different from the line in the song as published once in *United Ireland*. Father Hickey points out that the noun is always in the genitive preceded by an article or possessive pronoun. This is not the case in the line quoted. In the same song occurs the line, *o'fár peact o'pogíge go tara le céile*, translated "grew seven feet, vigorous and together." This I do not understand, and should like to see explained.—JOHN FLEMING.

(106) See Article on *o'phobair*, by J. H. Lloyd, G. J., No. 60. Here in Donegal the action in connexion with *phobair* is accidental, not intentional, in nearly every case. Instead of *ba o'phobair uam é deapmao*, we say *phobair uam deapmao a deanao air*. *phobair mé tuirim* would not be used here. *ir peapac mé* is said, as well as *ir peapac lom*, *ir peapac uam*. All the examples in Section II. are used here, omitting the *o*. The past tense is not in use. Omitting the *ir*, *buó*, *ó*, all the remaining examples are used.—EOGHAN RUAD.

(107) *EOGHAN RUAD* gives the following suggested emendations in the Donegal story:—*an rí naé pob le pagáil báir*. Title: *an ní naé pob le báir a pagáil*. *apian* should be *éoróce*; the former referring to past time; the latter to time to come. *maiburg*, *maibócainn* are not used in Donegal; the correct forms *maib* and *maibfínn* being made use of. *Thap leir an bealaé mór* should be *tap leir an bealaé mór*. *tiomanac*, *tiomanatbe*, "driver," seldom if ever used. *tiomanac* is said instead. For *rtao oo éuro*, read *rtao oo (oe) oo éuro*. *Chum* is not used in Donegal. For *le tabairt uaró aigro*, read *ag tabairt aigro uaró*. For *na heallag lom*, read *an t-eallac lom*. *Siobta=giota*. For *le oul tap*, read *le oul tap*. For *tamic*, read *tamic*. For *plúr*, read *blac*; the former being restricted to "flour." *O'fíll* is *piúll* here. For *labair an ní*, read *ubairt an ní*. For *ar pocalp*, read *go pocalp* or *'na cóinnuibe*. For *apian mac aici*, read *mac aici pian*.



## - imteacta.

## Connrað na Gaeilge i n-áth Cliath.

27-9-95. Oíróe agaimn ag focuagá le haíaró na léigheacta do bí le tabairt ag an ádair peasair ua laogaire. Do bí an fagairt fíor-Ghaeolacá pín 'nár meaf. O'feapamair fáilte roimhe, 7 éug pé comhád cáobháctá 7 comhairle ar leat uínn.

4-10-95. Léigheact dá léigheact go poiblíde do'n ádair peasair ua laogaire san halla ná ghoirtear Leinster Lecture Hall, Molesworth-street. An liaig léigheann, Seoirra Sigeirron, 'na ádairpead ann. Tá an léigheact san dá molaó ag gae uime dá raib ag éiríeact léi, ar a céill 7 ar a clirpeact, ar a bñí 7 ar a bpeagáct, ar gae ionraíall 7 ar gae oerímhieact lán-oipeamhais léirniearta dá ois ag an leuigéir ag noctá bñíe a pín 7 a aignó uínn, .i. móir-maítear 7 áilneact do beir i bñiríeact na Gaeilge ná píoipir oo uime oo éirígnit gan lán-taitege oo beir aige san nGaeilge; 7 fíor an maítear 7 an áilneact san dá milleact 7 dá cail-leamaint, ar mber áirpígnit do'n fñiríeact san go teangair eile. Do uéimhígnit uínn san móir an eugóir a ráó gur ceol gan céill i an fñiríeact san. Tá pín agaimn go bpeirpímo an léigheact pá éil gan pío-maill.

11-10-95. Na comhála ar riubal map ip gnáctá. Oíá aicme de lué pógama ag obair ann. Bpabact maite aipígnit de bñirí léigheacta an ádair peasair ua laogaire agaimn.

18-10-95. Daoine dá n-annmhuagá uínn oo péir na págáil, éum go rádairí éum toga, go oisfap ríde uime aca 'na lué gñóta i gcomhair na bliadna ro éugaimn.

Seo map labair an fear cátoirpe Seagán Mac a' bháir ag an éumnuagá bí ip na Ceallair beaga, i gconoa uínn na nGall.

"A daoine uairle 7 á áirípe. 'Sé buir mbeacta go móir 'un na gCeall! Tá pín agaim ná mbíonn buir n-áirípear gan taiphe, 7 i noiaró ar gonn a éup le n-áirípear i n-innín puo éirígnit dá uéanó leir an ghaeolice a éongbáil beo. Map ámuro ip an éonra ro, fapirígnit anonn 7 anall, ip uoilig uínn móirán maite uéanó, áct uéanpamuro ar noíeall. Ip móir an éirígnit teanga ar pínpear, an teanga oo labair pápáir 7 Colum Cille, a leirígnit a óbipir ar an tír. Dá mberíeact meaf go leor ag na héiríeannais oíe fáin 7 ar a oíirí, ní leiríeact ráo oo'n ghaeolice beir 'ga fñiríor ar ar n-oilean map ád, i n-áiríeactáir ná bñirí Gaeilge go coiríeann ag na oamhí tá i bpao níor mó meaf aca uipir 'na tá annro, 7 tá fíolacá ar bun aca, 7 iao ag fíoláim teangá uíeáir ar oíirí éom cpaíró 7 tís leo. Ní hé pín é aihán, áct téiríeann móirán oíobhá amáct éipir an tír, ag feúeail leir an éanathum fíoláim 7 le beir i n-innín i labairt. Dá nglacá oamne na conoaí ro leat-oipeao fíoláir, ní beiríeact baogáil

ar an ghaeolice gan maipíreann dá labairt i n-áirí meaf. 'Siao na haíreacá 7 na maíreacá go háipíre na maíreacá ip ciontaige leir an oíreí-meaf ád ar an ghaeolice. Chis liom ro a éinnígnáct, map ip mím a bñir páiríre agaim ar an fíol ná páb an-focal Gaeilice 'na bñirí, gñó ná páb an-focal beupla ag na maíreacáir.

Tugamuro íarpíró ar ghaeolice a labairt. Tugamuro fíor níor ná bñir oíreí-meaf ar bíe agaimne ar ar oteangair uíeáir, áct go bñir oíreí-meaf móir agaimn ar an oíeam a ois leo a labairt 7 ná labpáin í. Má téiríomro 'un mapíró nó 'un áonair, labpamuro Gaeilice leir na oamhí a cartar opáin ar an bealáct. Águr anoir éapóirín féin, ná uíre "Go mbeannmhuirí Dia uíre" 7 "Go mbeannmhuirí Dia 'r mupie uíre" 'na na fíolá neamh-éallíar áoeríeap i mbeupla?

Sílim go bpeuam a ráó i oisíre na maipíreipíre fíolice, go bñir ráo píoí le puo ar bíe ád i n-a gcomar a uéanó do'n ghaeolice, 7 ní opáinne beiríeap an loct, muna gongbáiríeap beo í. Ruo eile áoeríim líb, má leiríeann an gmealáct ro do'n ghaeolice bair fagáil, i n-áirí a beir ag beannáctígnit opáin 7 ag gñirí ar ipon ar n-anam, beirí ar fíoláct ag malláctígnit 7 ag eafígnit opáin, 7 ip é ar n-áirí é. Cuipéann pé lúeáirí opm a éluiríeann go bñir cuoí oo na fapáiríar ip an éonra ro gñiríeap feannmúir go coiríeann i nGaeilice, 7 tá ar mburíeactáir go móir aca 7 ag gae uime eile a feúeap taipíreann go bñir gñó aige do'n ghaeolice.

## Connrað na Gaeilge i gCoiríeag.

Oíróe an fíreacá lae de'n íhí roo oo cormuig ar mburíne a n-obair oo uéanath áirí. Do roinneamair a raib agaim de fíoláiríuíb ar oíó, dá bñígnáil cuoí aca i feompa ar leir leó féin faoi éupam an mhonaéánaig 7 dá gup an éuro eile aca i feompa eile coiríeact beagáí i bñirí ar an éuínóirígnit. Do leannóir o'á n-obair go uíreacáct gan fapáiríar le éiríe go oíí a uíre.

Oíróe an uéacáí lae, oo leann buríeann an mhonaéánaig o'á n-obair gñáctáir, 7 oo bí fíoláiríeact ar riubal ag na cumannóirí eile. O'innir Seoiríe Seáiríar fíeul ar Chat Chéime an fíeíro ar gaeolice, dá inníirín uínn gur éup na "Buacáilíre uána" na fíoláiríaríe éum peacta ann 7 éug uairí cuoí o' áiríar oo éum máiríe bhuríe, map bí rí ag feúeain ar an gae dá mburíeactáir na buacáilíre.

O'innir an éuínóirígnit fíeul uínn oo bñirí a éup i oteanná' na oíirí oíreígnit gseulíreacá. Sgeul oo b' ead é ar fapáiríar b' áimn peasair ó Cráirígnit—uairígnitíar fean-áirí pheasair miallaig uí Chpáirígnit, oo mapígnitíar i bñirí oo Choilí Chille Cluana i gconoaí Chpáirígnit áiríirín na bñirí—oo cuipéat ar an triangle san mbliadán "oet gseuo uéug áct a oíó," o ná innéíróat pé a raib o'eoíar ó na fíoláiríaríar oíirí um uamhí éirígnit Gaeolacá oo mapíirí feallóir oo bíro ag íomcáirí fapáirí umpa éum

muinntíre na coróine. Sgeul faoi ír ead é 7 atá críod iongantac ari. Do rghriob an ragaite féin cuntar ari. 7 atá macraíhail dá éuntar ag an Scúin-súnaic. Sheall ré úinn go n-eaíreac ré é cum a élobuailte.

Oróice an críomhaic lae deus, do bíomar go léir ag obair ari. bí na cornuigheoiríre atá faoi éurani an mhonacánaic ag léigear leabair ve leabair an aear eogán ua spáina. Do bí an buirín eile ag léigear an írileabair.

Oróice an rcaicmaic lae deus, do bí rgoruieacat ag cur agann, 7 bí na cornuigheoirí ag leanuinn dá n-obair gndatag. bhí an rgoruieacat "éar bárr." Uínnir an Scúin-súnaic rgeul rultar an gñioimhar-éar a óige féin. Thug Doimnall ua Seagda rean-abrán uaró. bhí gac pe line ve i ngeadúilg 7 i mbeurla. Uínnir mac úi cheannraolair rgeul ar mholaga 7 ar an mairuoir do éur ré ar bun, 7 ar an úíoe uiméig ar na manair bí innti le linn an Chionmaeilg do beir i neirunn, 7 ar éailir óir do ruarad le véiréanaicg i bpoir uo'n áit i n-a raib an mairuoir, 7 go bfuil an éailir rin i n-úraio anoir, gac am aoircear aipreann i Seipéil Chlanna Caolite i gContae Chorcaige. Thug Cornmac ó Conaill rgeul uaró. Thug Donnacá pléimionn ceann eile, 7 do feinn uime eile abran. bhí rluag móir cumannóir i feompa na uornuigheoirac gac oróice, 7 bí na uoime reo i meafg na rgoruieacatrac .i. Taos ua mupacáda, eom ua mupacáda, Orboir ua haruigir, Doimnall ó bhirn, Concubair ó Crimín, Concubair ó Ceallag, páruis ua loingrig, mac úi laolair, 7 uoime eile. atá gac nio ag uol cum cinn go lároir.

**GAELIC LEAGUE, CASTLELYONS.**—A meeting was held on Thursday, October 3, to elect officers for the ensuing year. The following members attended: Messrs. R. Verling, J. O'Twomey, J. O'Connor, J. Murphy, D. Leahy, D. Rice Kent, T. R. Kent, D. O'Sullivan, M. O'Sullivan. W. M'Auliffe, J. Gleeson. The following officers were elected: tacaóran Rev. P. O'Leary, P.P.; lea-uacaóran 7 Rún-éleirac, T. R. Kent; Cioróir, M. O'Sullivan. Two nights of the week, Monday and Thursday, were selected for studying the language, instructions to be free; and all who love the old language of the Gaedhil, the beautiful tongue of their ancestors, are cordially invited to attend.—T. R. KENT, Sec.

**GLASGOW GAELIC LEAGUE.**—Monthly meeting held in the hall, 3 South Shamrock-street, on Thursday, October 3, Mr. R. Ford, president, in the chair. The report and prospectus of the League received from the Central Branch, Dublin, having been read and considered, a code of rules drawn up by the secretary for the regulation of the branch was approved. It was announced that a large class had been started for the study of Irish in the night school attached to the Franciscan Friary, under the tuition of one of the Fathers, assisted by our secretary. Other business having been discussed, the meeting closed with Gaelic songs by members. Classes are held in the hall every Thursday night from 7.30 to 9; and thereafter till 10, an Irish ceildh.—THOMAS M'GETRICK Secretary.

During the visitation of the Most Rev. Dr. Coffey, Bishop of Kerry, to the parish of Ballyferrier, upwards of 250 children were confirmed, of whom about 200 were prepared in the Irish Catechism. At the commencement of the examination of the children in religious knowledge, his lordship expressed his regret that all the children had not been prepared in the Irish Catechism, as was the case at his lordship's previous visitations. Dr. Coffey stated that he found children prepared in Irish evinced a clearer and more intelligent knowledge of the Christian Doctrine than those prepared in the English Catechism. Indeed, continued his lordship, to those who know the sweet and expressive tongue of Patrick, Columkille, and Bridget, it is well known that it is pre-eminently the language of prayer, praise and adoration. The children who were prepared in the Irish Catechism on this occasion were examined by their teachers in his lordship's presence, and the Bishop was much pleased and satisfied with the answering of these youthful Irish-speaking pupils.

#### COMMUNICATIONS RECEIVED.

"Eáctra ar fhionn mac Cumail 7 ar Sheacrán na Sál gCam:" rghriobta ag Seagán O Caolag, oiré rgoile i gCuirionn, i n-aice Spáire an mhuilinn i gContae Chorcaige, ó beul-aíreir Tharóg úi Chon-cubair i gCnoc Dub 'ran paróirce éuona.

"Abrán últae:" Seórah Láioe.

"Doimnall mi-feolta:" rgeul gearr ag Doimnall ua hualacám i mbéarra.

#### THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tham News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archæological Society and Waterford Archæological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

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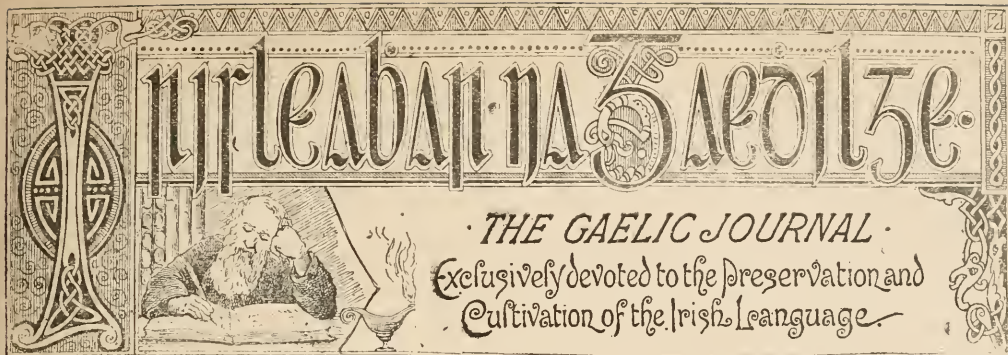
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# THE GAELIC JOURNAL

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[No. 68 OF THE OLD SERIES.]

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## 2. séadna: a Munster Tale (continued).

Rev. PETER O'LEARY, P.P.

## 3. tall 's i bpus: Various Notes.

e. ó's.

## 4. an éaoi ar cuireadh ar gcúl CUSTOM AR FATAIÖE I NGAILLÜN

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## 6. NOTES ON ARAN IRISH.

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## 7. NOTES AND QUERIES.

## 8. PUBLICATIONS.

## 9. MEETINGS AND PROCEEDINGS.

## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form: see advertisements.)

### EXERCISE CXI.—(Continued).

§ 650. An leat an capall úr? Ní liom é, is le Doimnall O'Conaill é. Nac leir an láir ro? Ní leir; is le Nóra an láir agus an t-uan. Atá caora ag Úna, aet ní léiti an éaoia ro. Is leir an bpeari rin an leabair ro atá agam anoir. Ní linn an áit ro, is le b'riúro agus le n-a (with her) fear í. Ceannuig uaim an t-apal ro, is liom é. Cá meud atá air? Is beag an teac é rúro. Is beag, is le Nóra é. Feuc doo agus Eogan, an leo an áit ro? Ní leo, is linn é. Níl áit ná teac agam anoir, bí áit deap agus teac b'peag agam fao ó, agus bí caoi maíe oim, aet anoir atáim boet.

### EXERCISE CXII.

§ 651. Cia leir . . . whose? As cia leir an áit? To whom does the place belong? Cia leir an páiríe rin? Whose child is that?

§ 652. Féin (faen), self, mé féin, tú féin, ré féin; liom féin, leat féin, etc. When placed thus after pronouns it is often aspirated, as if it formed a compound word with the pronoun; mé-féin (mae haen). But mé féin had better be used.

§ 653. With the possessives mo, do, etc., féin=own. Note the order of the words: mo éirí féin, my own country; do bean féin, thy own wife; a ceann féin, his own head; a rúil féin, her own eye; arí oteac féin, our own house; bui n-áit féin, your own place; a b'páiríe féin, their own child.

§ 654. Is maíe an t-rúil atá ag an bpeari rin. Is polláin an áit í ro. Is linn féin arí oirí féin. Nac lib féin bui oirí féin? Is linn, go oemim; aet níl teac ná típ agaim anoir, atámuir arí peacáin ó n-arí oirí féin. Bí rinn faróbuí fao ó, aet atámuir boet anoir. Cá maib Doimnall inóe? Bí ré arí an donac. Cia an t-aonac? Aonac baile an áta. An maib capall aige? Bí, agus éus ré capall eile a baile leir, aet ní leir féin an capall rin. Cuairt arí a baile inoiu.



§ 655. I am in a great hurry, give me that horse, he belongs to me. Donald has his own story, and Nora has her own story. That bag is mine. It is not mine, that (é rin) is my own bag. Your bag is below on the road. Whose is that land (talam)? The land is Michael's, but the cow and the calf are John's. John bought that horse and that mare at the fair. This country is not ours now. Is this little horse your own? No (ní liom); it is my father's.

## EXERCISE CXIII.

§ 656. In sentences like *is fear maí é*, *is maí an fear é*, the *is* is often omitted in short exclamations, as

*maí an fear* (= *is maí an fear tú*),  
good man!  
*maí an buachaill*, good fellow!  
*maí an cailín*, good girl!  
*fear maí é rin*, that is a good man.  
*bean maí í rin*, a good woman that!

§ 657. In most of Munster instead of such constructions as *is fear an ainmín é*, or *is ainmín fear é*, they often say *ainmín fear é* or *é*, good weather, it is so, it is it.

§ 658. We have already met the pronouns *é* and *í*. We have seen that they are used not only for persons, but also for things, and that the pronoun *it* is represented by one or other of these words *é* and *í*. We have also seen that the forms *é* and *í* are used instead of *é* and *í* with the verb *is*; as, *is fear é*, *is bean í*; and so *is*, *is rin maí é*, they are good men. We have now to see another use of *é*, *í* and *is*. In sentences like I did not see *him*, I saw *her*, I found *it* on the road; I saw *them*; where *him*, *her*, *it*, *them* are in the objective or accusative case governed by a verb, these pronouns are translated by *é*, *í*, *is*; as,

*An bhaca tú é?* did you see him?  
*Ní bhaca mé í.* I did not see her.  
*An bhaca tú an ríol?* *Ní bhaca mé é,*  
I did not see it.  
*An bhfuair sé an móm?* *Fuair sé mór*  
*an mola í*, he got it in the bag.  
This is the usual order of the words  
in Irish = 'he got in the bag *it*.'  
*Connaic sé ríol ar an mbóthar is*, he  
saw them below on the road.

§ 659. *An bhfuil aine agat ar an bfeair*  
*ro?* *Atá aine maí agam ar,* *connaic*  
*mé é inoé.* *An bhfuil an rílling rin agat?*  
*Níl, tug mé do Diaimuro í.* *An bhfuil mór*  
*paróbhí?* *Níl a ríol agam, is linn an áit*  
*ro, an teac, an talam, an capall ro, an*  
*t-aral beag rin, agur an bó úr fuar ar an*  
*genoc.* *Cá bhfuil an bó?* *Ní bhaca mé í ó*  
*maíon* (since morning). *Féic í!* *Fuar ag*  
*an tobair, atá sí ag ól an uirge.* *An bhfuil*  
*Diaimuro arís?* *Féic é féin, na fuíde*  
*mór an gcaitíon* (goh'-eer). *Ná maí an*  
*paróe é, baíl ó Dia ar?*

§ 660. Nora and Una went down the road long ago, did you see them? I did not see them, I saw some person, but I did not know him. Is that Conor? No, that is Dermot. This house is my own now, I bought it from you for £20. The dog and the fox went up on the mountain, and the eagle saw them. The cow and the lamb are not lost; my husband found them on the road.

## EXERCISE CXIV.

§ 661. The sentence *is liom an leabair rin*, can be translated into English in three ways; (1) that book is mine, (2) that book belongs to me, (3) I own that book. Thus, these three English sentences are all translated into Irish in the same way.

§ 662. This idiom of *is* and *le* (as in *is le Cormac an capall*, Cormac owns the horse, *ní liom an t-uan*, &c.) with a noun (as *capall*, *uan*, above) must be carefully distinguished from another very common idiom of *is* and *le* with an adjective.

*Is maí liom an áit rin*, literally, that place is good *with me*, is used in Irish as = that place is good *IN MY OPINION*, or, I like that place. So, *ní maí liom rin*, I don't like that; *an maí leat dul a baile*, do you like to go (*literally*, going) home? *ná maí lín an t-uirge ro*, do not ye like this fish?

In this idiom the word *at* (*at*) is used in some places as often as *maí*; as, *ní h-at liom é*, I don't like it.

§ 663. So, *is fear* (*faar*) *leo uirge iona bainne*, water is better with them than milk, *i.e.*, they prefer water to milk.

§ 664. Contrast the two phrases, 1<sup>o</sup> fearu liom fíon ioná bainne, I *prefer* wine to milk, and 1<sup>o</sup> fearu dom fíon ioná bainne, wine is better *for me* than milk. Nac fearu uirt é? Is it not better *for you*? Nac fearu leat é? Do you not *prefer* it? Cíad fearu leat, laoiré (Lee) nó rgeul? Which do you prefer, a poem or a story?

Ioná (iN'-au) than, is usually shortened to ná (Nau).

§ 665. We have seen that adjectives, as a rule, follow the noun which they qualify; as, capall óg, a young horse. But a few adjectives precede, viz., fear, old, orioch (dhrúCH) bad, deas (daa) and deis (dei) good. In a few compound words and in poetry some other adjectives are placed before the noun.

§ 666. We never say fear fear, bean orioch, áit deas, but fearfear, orioch-bean, deas-áit, or fear doirte, bean olc, áit maite. We never use orioch, deas as predicates, i.e., after the verb *to be*, as áitáim orioch, áitá ré deas.

§ 667. Notice the aspiration in fear-fear, etc., as in all compound words. But when the first word ends in n and the second begins with o or t, there is no aspiration, as fearouinne, fear-tíu.

§ 668. Tabair dom an fear-túime rin asur an olann. Nac fearu leat an túime nuas? Ní fearu, 1<sup>o</sup> fearu liom an fear-túime. Ní orioch-túime (hoor'-nē) é ro. An fearu leat an talam ná an t-airgeas? Ní fuair Tomár an capall maite, fuair ré an orioch-capall. 1<sup>o</sup> maite le Nóia an feoil úr, 1<sup>o</sup> fearu linne (with us) an feoil fúit. 1<sup>o</sup> fearu leo arian ná feoil. Ní fearu leir an gcapall feui ná coice. Nac fearu so miall an t-airge ro; 1<sup>o</sup> fearu leir an fíon láir. An maite leat an fíon ro? fuair mé uait féin é. 1<sup>o</sup> maite liom é, go deimhin; áit 1<sup>o</sup> fearu dom an bainne. Cíad fearu leat báo nó long? 1<sup>o</sup> fearu liom báo deas. Ní maite uirt an aimir fuair ro, a díarmuro, áit 1<sup>o</sup> maite leat í.

§ 669. Do you prefer winter to summer? I do; the winter is cold (and) wholesome, the summer is hot (and) close (tíom). We shall have a bad summer this year (i mbliadóna, á mlee'-á-nā), I am afraid. We shall not, we shall have a long dry summer,

and that is good for us, and we like it. I prefer the autumn, but Cormac prefers the (ánt) spring (eairiad). In the spring we *do be* working from morning till night (ó mairon go h-oróce, ó Wa'-dín gū hee-hē). In that country they *do not be* working in the day in the summer, as (mar) the weather *does be* too hot. She does not like the very hot weather. We had bad (orioch) weather yesterday, we shall have fine weather to-day. Does he like the dry weather? In the dry weather the horse, the dog and the little bird *do be* drinking water out of [ar, as] the old well. I like this country, but I prefer the (ánt) old country.

#### EXERCISE CXV.

§ 670. Instead of bí mé, bí tú, &c., the older and proper forms are—

1. oo bróear, dhū vee'-ās, I was.
2. oo bróir, dhū vee'-ish, thou wast.
3. oo bí (ré, rí), dhū vee (he, she, it), was.
1. oo bróeamar, dhū vee'-ā-mār, we were.
2. oo bróeabar, dhū vee'-ā-wār, ye were.
3. oo bróeasair, dhū vee'-ā-dhār, they were.

§ 671. And in the same way, instead of ní maib mé, &c.,

- |     |   |                            |
|-----|---|----------------------------|
| an  | } | 1. maibar, rou'-ās.        |
| ní  |   | 2. maibar, rou'-ish.       |
| nae |   | 3. maib (ré, rí), rev.     |
| go  | } | 1. maibamar, rou'-ā-mār.   |
|     |   | 2. maibabar, rou'-ā-wār.   |
|     |   | 3. maibasair, rou'-ā-dhār. |

§ 672. These forms are still used by the best speakers of Irish, especially in answers to questions; as, an maibar ar an aonac? Oo bróear. Were you at the fair? I was. An maib arit asur Coimac leat? Ní maibasair. Were Art and Cormac with you? They were not.

§ 673. Strictly speaking, the perfect tense of every verb should be preceded by oo—in fact, it is this oo which causes aspiration of the first consonant of the verb. Thus, the ordinary bí ré is only the short form of the correct oo bí ré. The use of oo, and of the forms bróear, bróeamar, etc., is much more common in Munster than elsewhere.

§ 674. The particle oo is never used, however, when the verb is preceded by a negative (ní), interrogative (an, nae), or other particle. Thus, an maib, not an oo maib.

## SÉADNA.

(Ar leanamaint.)

Peg. Pé<sup>1</sup> uinne aco baò moḡa leir, a Nòia. ir' oóig liom go maib caṡuḡaò<sup>2</sup> a óaoitín ari péin nári óein pé mari óéanpá-ra.

Nòia. 'Do óein pé go haipéiceac é, 7 go botúnaç. Níorí b' fúurí' oo<sup>3</sup> trí ḡuioe u'iaipiaò baò neam-ṡaibḡe 'ná na trí ḡuioe u'iaipí pé. Ní feaṡari 'an tpaogal cao oo ban oo. Trí ḡuioe le paḡáil aige ari a ṡoḡa 7 ari a ṡuigint péin, iao le paḡáil aige ḡan coimḡeall ḡan còl, 7 níorí b' fúláiri oo<sup>4</sup> ḡabáil ve còpaib ionta, 7 annpáin ppaipán oo ḡlacao ari an ḡcoimḡeall ba cṡuaṡa<sup>5</sup> oari cuipcaò ari aon uinne puam. Níorí b' ionḡnaò cooṡaò na horòce óa baint ve, 7 oipoiç-feucaint<sup>6</sup> aḡ teaçt 'na fúilíb!

Síle. Aḡur an é rin oo cūiri an oipoiç-feucaint 'na fúilíb? Ó! cuḡim anoir é. Níorí b' ionḡnaò liom óa mbáitpeaò pé é péin, 7 a leitéro ve cṡiann<sup>7</sup> oo beit ari.

Peg. Ní veipim ná go noéanpáò pé puo éigin óa foipio, açt ná cuibpáò mari fápáin oo'n feapí Óub é. Veipcaò pé go minic i n-a aigneaò péin, "1r liom na trí bliaðna óeas ḡan buioeacáir oo, 7 caitpeao iao go cúl."

Nòia. 1r tpuas nári fan pé mari bí aige ari oúir, i oṡaoib le n-a cṡiann aball 7 le n-a mealbóig 7 le n-a cṡaṡoipí fúḡáin.

Sob. Aḡur oari noóig, óa bpanaò pé mari rin, a Nòia. ní beioeao aon bean uapal aḡ feucaint 'na óiaio.

Nòia. Mairé ní móioe ḡupí b' feapia oo puam é.<sup>8</sup> Ní feicim péin o'uaipleacé i n-a lán aco açt móri-cúir 7 ooiḡeap 7 caipcuipne.

Sob. Á! a Nòia, tá a fíor aḡam-pa cao pé noeári é rin uapieanta.<sup>9</sup> 'Nuairí cío cailíní beaḡa ná bíonn uapal 7 bíonn níorí mairéamla 'ná iao péin, bíonn éao oitá. Tá eagla oipm, óa mbeinn-pe uapal, go mbeioeao éao oipm cūḡat-pa.

Nòia. Aipú, cao 'na ṡaob, a ḡobnuit?

Sob. Fiaipuiḡ<sup>10</sup> ve Síle cao 'na ṡaob.

Síle. Ní fiaipíócaró pí ve Síle cao 'na ṡaob. Innpeaò ḡobnuit péin anoir e, ó ṡaippias pí an cēipio uipíi.

Peg. 1r móri an bean fuile ḡobnuit, a Nòia, açt bíonn an ceapit aici uapieanta.

Cáit. Aḡur oari noóig, ní ceapit oo cailín uapal éao ná móri-cúir oo beit uipíi, má b' é toir. Óé an pḡiám ainglióe oo cūpi ari cailín beaḡ ipéal.

Síle. Ní feaṡari, a Peg, na oaoime atá ḡiánua ari an paogal po, an mbeio piao bpeaḡa i b'flaiteap Óé?

Peg. Ó a Síle a cūio, ní beio aon-ne' ḡiánua i b'flaiteap Óé, açt ḡac aon-né níor bpeaḡa<sup>11</sup> 7 níor mairéamla 'ná an té ir' bpeaḡa óa bpeacaro fúil uinne puam ari an paogal po.

Síle. Ní ḡaò oóib éao ná móri-cúir oo beit oitá, má 'peaò.

Peg. Ní beio éao ná móri-cúir ann, a Síle, açt cōim beaḡ le haon níó ḡiánua<sup>12</sup> eile.

Síle. Naç tpuas nári ḡlac Séadna com-aipile an aingil, i n-ionao beit aḡ cuimneam ari a mealbóig 7 ari a cṡaṡoipí fúḡáin 7 ari a cṡiann aball 7 ari na oaitcíní b' bioó aḡ mupit ari!

Peg. Feuc péin nári ḡlac. Açt ir' oóca óa bpaigcaò pé an oaria hiaipiaçt go nḡlacpaò. Ní bpuairí pé an oaria hiaipiaçt. Óein pé a mairḡaò. Óein pé pé bpiḡ na mionn é, 7 oo bí aipí<sup>13</sup> é feapáin. Bí a fíor aige go oian-mait, cōim luac 7 cíoepaò an lá veipieannaç ve na trí bliaðnaib óeas, ḡo<sup>14</sup> oioepaò an t-éilteoirí<sup>15</sup> 7 ná beioeao aon bpeit ari oúil i bpolac uatò.

'Nuairí cūḡ pé tamall mait 'na fúioe ari cāippias na ḡceapibac aḡ feucaint 'na cīmceall ari an maðapic bpeaḡa, oo lean pé óa maçtanaim:

"Naç móri a bí mo cār aḡ oéanam buaò-aipia oo! 'Oairiḡ pé mé óa máò go maðap 'ḡan biaò ḡan veoc ḡan aipḡeao.' 1r iomóa uinne naç mé bí ḡan biaò ḡan veoc ḡan aipḡeao, 7 naç mait oo pḡaoil pé



‘*‘Ní’l an maigeadh ann fós,’* ar peirlean. ‘*Bíos ‘na maigeadh,’* arfa mife. *Ní bheoeadh ré fáirta leir an méirín. Níorí mórí do na greamanna duba do éirí ann. ‘Dair bhí na mionn!’* ar peirlean. ‘*Dair bhí na mionn!’* arfa mife. *Dubairt é gan aithne. Ní ‘l uil uisí agam. Má ‘reao, ní déarfainn é muna mbeoeadh an cúma i n-arí meall ré mé. Ní feaca niam im’ fúilí cinn oad ba bheagda ná an oad a bí ar an máim óirí do cairbeáin ré dom. Táinig uíil malluigíte agam ann. Tug ré céao punt dom maímalairt d’iaon rílling amáin. ‘Cabarfaínn,’* ar peirlean, ‘*7 reacht gcéao, oad bheoafainn a maí rín do lot.’* O’domuig ré náir b’ fíorí a maí do lot, coirg<sup>16</sup> mé oad cabairt uaim arí rón an tSlánuigíteóia. . . . A maí do lot! Cao éirí an lot? Cao ba gáid é? Má éirí arí maí na ríllinge úo do lot, náir óirí go bheoafainn tuillead maíteara do déanaim, go dteirfead a lot arí. Tá an rparián agam. Baí mórí an rult a cúro airgíó féin do éirí<sup>17</sup> ag déanaim ríamcín<sup>18</sup> arí. Dair ríad, ‘rín maí déanfao é! Cabairfao ré reacht gcéao punt arí maí aon ríllinge amáin do lot. Tá veic mbliadna agam. Iríomda rílling 7 pinginn 7 punt feoafao do cabairt arí rón an tSlánuigíteóia i gcaiteam veic mbliadna. Beirí ríadair arí ag carad le<sup>19</sup> lot na maíteara go léirí. Seo! Tá an lám uadairí agam arí ra’ méirín arí aon cúma. Bainfeao ceol ar an rparián fós; bíos d’rí naí arí an gcúma i n-arí ceapair arí oíirí é. An cláiríe bíteamínaí?”

‘*Do bí ré ag déanaim amad arí eadairí<sup>20</sup> um an oca go maí a maíctamí cíochnuigíte 7 a aigneao rícairí aige. ‘Do éirí ré ‘na ríparí 7 o’ fíeuc ré ‘na tímeall arí an maíairí bheagda.*

“*Tá veic mbliadna agam, pé i n’éirínn é,”* ar peirlean, *7 éirí re agairí arí an mbairle.*

(*Leanfar ve reo.*)

## TRANSLATION.

(*Continued.*)

PEG. Whichever of them he preferred, Nora, I think he was himself sorry enough that he did not do as you would have done.

NORA. He did it in a most absurd and blundering way. It would not be easy for him to ask three wishes more useless than the three wishes he asked for. I don't know in the world what came over him. Three wishes to be got by him in accord with his choice and with his judgment, they to be got by him without condition and without impediment, and he should go and trample them under foot, and then to accept a purse on the hardest condition that was ever put upon any human being. It was no wonder that the night's sleep was being taken off him, and that a sinister expression was coming in his eyes.

SHEILA. And was it *that* that put the ugly look in his eyes? Oh! I understand it now. I would not be surprised that he would drown himself, and such a fatality to be on him.

PEG.—I don't say but that he would do something of the sort, but that he would not give the Black Man the satisfaction of it. He used often to say in his own mind: “The thirteen years are mine in spite of him, and I will spend them to the very end.”

NORA. It is a pity he did not remain as he was in the beginning, trusting to his apple tree and to his mallivogue and to his sugawn chair.

GOB. And sure if he had remained in that way, Nora, no lady would be looking after him.

NORA.—Wisha, perhaps it might be just as well for him. I myself don't see of gentility in many of them, but self-importance and repulsiveness and contempt.

GOB. Ah! Nora, I know what the cause of that is sometimes. When they see little girls who are not ladies, and who are more handsome than themselves, they do be jealous. I am afraid if I was a lady I should be jealous of you.

NORA. Aroo, why, Gobnet?

GOB. Ask Sheila why.

SHEILA. She will not ask Sheila why. Let Gobnet herself tell it now since she has drawn the question on her.

PEG. Gobnet is a great woman for fun, Nora, but she has the right sometimes.

KATE. And sure it is not right for a girl who is a lady to be jealous or overbearing if it should please God to put the angelic form upon a little girl who is lowly.

SHEILA. I don't know. Peg, the people who are ugly in this world, will they be beautiful in heaven?

PEG. Oh! Sheila, my darling, there will be no person ugly in heaven, but everyone more beautiful and more handsome than the most beautiful person that a human eye ever saw in this world.

SHEILA. They need not be jealous nor overbearing in that case.

PEG. There won't be jealousy nor overbearing conduct there, but as little as any other ugly thing.

SHEILA. Is it not a pity Seadna did not take the angel's advice instead of being thinking of his mallivogue and of his sugawn chair and of his apple tree, and of the dalteens that used to be playing tricks upon him?

PEG. See yourself he did not. But I suppose if he got the second chance he would. He did not get the second chance. He made his bargain. He made it under the virtue of the holy things, and he had to stand by it. He knew right well that as soon as the last day of the thirteen years would come, the claimant would come, and that there would be no possibility of hiding from him.

When he had spent a good while sitting on Carraig na gCearrbhach, looking around him at the beautiful sight, he continued his reflections: "How much my case was troubling him! He heard me saying that I was 'without food, without drink, without money.' Many a person besides me that was 'without food, without drink, without money,' is it not well he let *them* pass! 'The bargain is not in it yet,' said he —. 'Be it a bargain!' said I. He would not be satisfied with that. He should put the black bindings into it. 'By the virtue of the holy things?' said he. 'By the virtue of the holy things!' said I. I certainly *did* say it. I cannot escape from it. But I would not have said it but for the manner in which he lured me. I never saw in the eyes of my head a more beautiful colour than the colour that was on the handful of gold he showed me. There came an intense desire for it upon me. He gave me a hundred pounds in exchange for a single shilling. 'I would,' said he, 'and seven hundred if I could spoil the good of that one.' He confessed that it was impossible to spoil its good on account of my having given it for the sake of the Saviour.—To spoil its good.—To spoil its good. For what the spoiling? What necessity for it? If he failed to destroy the good of that shilling, should I not be able to do further good which he should be unable to destroy? I have the purse. It would be a great amusement to put his own money to the making of vexation upon him. *Dar fia!* that is how I will do it. He would give seven hundred pounds to destroy the good of a single shilling. I have ten years. Many a shilling and penny and pound I will be able to give for the sake of the Saviour in the course of ten years. He shall be overworked in trying to destroy all the good. There! I have the upper hand of him in that matter at least. I'll take music out of the purse yet, be it that it is not in the way in which I intended at first. The scoundrel of a thief!"

It was advancing out towards milking time when he had his reflections finished and his mind fixed. He stood up and looked around him upon the beautiful prospect. "I have ten years at all events," said he, and he turned his face homewards.

(To be continued.)

#### NOTES.

<sup>1</sup> *pé*, whoever, whatever, *pé* *aca*, whichever. In the older literature, the word appears in full as *cibé*, *gibé*, *gebé*.

<sup>2</sup> "Sorrow, regret," Munster: in Connaught, *aréineula*.

<sup>3</sup> *oo*, "to him, it," vowel short in Munster. This makes it difficult to distinguish the word in writing from the simple preposition *vo*. In speaking, the voice-stress on the pronominal compound is distinctive enough. [To represent this stress in writing, Father O'Leary suggests the use of a grave accent, thus: '*oo* "to," *dò*, "to him;" *oe* "off," *dè* "off him;" *air*=*ar* "on," *àir*, "on him;" *ar* "out of," *às* "out of him." The difficulty is that there is no Irish type with this accent.]

<sup>4</sup> "He had to," "nothing else would do him but to," &c.

<sup>5</sup> More regularly *épuaróe*.

<sup>6</sup> This added *o* to verbal nouns in *-in* is now so universal that it deserves literary recognition. Verbal nouns in *l*, *n* and *ng* also usually add a final *t* at the pre-ent day. Should the genitive case follow suit, *i.e.*, should we say *tuigimint*, gen. *tuigiminte*, or preserve the older *tuigimiona*? What is the vernacular usage?

<sup>7</sup> The idea is from the casting of lots: *é* *éur* *ar* *épuannab*, "to cast lots for it."

<sup>8</sup> Lit. "Well, it is none the more (probable) that it would ever have been better for him." *ní móiré* often

means "it is not probable," "it does not follow." The conditional after *go* is commonly *go mbaó*, but often, in Munster, *gur b(á)*. *féarra*, a colloquial form of *féarr*, used in Munster, especially before *oom*, *uit*, &c.

<sup>9</sup> Irregular plural of *uair*. The liking for strong plurals is causing many such forms to arise, instead of the older organic forms, as *eúnaða*, *eunaðaróe*, for *éin*, "birds."

<sup>10</sup> Or *féarrúg*, older *féarrúg*.

<sup>11</sup> *bpeazóa*, "fine, splendid," is probably derived from (*Críoch*) *bhpeazg*, the country around Tara, and the scene of the magnificence of the high-kings. In the same way, *róimíða*, *ruamíða* occurs in ancient writings in the sense of "fine, magnificent," derived from *Róim*, Rome. The adjective ending *óda* is added, as in *féaróda*, manly.

<sup>12</sup> In *gnánoa*, *uanoa*, *críonoa*, the *o* of the suffix *oa* is assimilated to the foregoing *n*, the two being sounded as *nn* (N in Fr. O'Growney's *Key*). In *féanoa*, *banoa*, the *o* remains unassimilated.

<sup>13</sup> "It was on him, he had to." *bhí fé air aige* is stronger still; "he had no option but to."

<sup>14</sup> Note the position of *go*, which can never be separated, unlike "that" in English, from its verb. In English, "he knew that as soon as," &c.

<sup>15</sup> From *éileam*, the claiming of a debt, &c.

<sup>16</sup> Perhaps contracted for *oe éoirg* "by reason of."

<sup>17</sup> Note use of *cup*, where "make" would be used in English.

<sup>18</sup> Something done to vex another.

<sup>19</sup> Endeavouring to accomplish.

<sup>20</sup> Any light on the derivation of this word would be most welcome. Instances of older use of it should be looked up.

*peaoar na laogaire.*

THE GAELIC LEAGUE, DUBLIN. The Central Body has elected its Committee for the year now entered on. More than 20 members having been nominated, voting papers were issued, and the following were elected (names in alphabetical order):—

Miss E. C. Atkinson.

Stephen Barrett.

James Casey.

Michael Cusack.

R. McS. Gordon.

Rev. W. Hayden, S.J.

Thomas Hayes.

John Hogan.

Douglas Hyde, LL.D., M.R.I.A.

J. H. Lloyd.

John MacNeill, B.A.

Most Rev. Dr. O'Donnell, Bishop of Raphoe.

Miss. E. O'Donovan.

Rev. E. O'Growney, M.R.I.A.

Patrick O'Leary.

Rev. Peter O'Leary, P.P.

R. J. O'Mulrenin, M.A.

Miss Annie Patterson, Mus. D.

T. O'Neill Russell.

George Sigerson, M.D., F.R.U.I.

The Committee thus elected chose unanimously the following Officers:—President, Dr. Douglas Hyde; Vice-President, Rev. E. O'Growney, M.R.I.A.; Hon. Treasurer, Mr. J. H. Lloyd; Hon. Secretaries, Messrs. Stephen Barrett, James Casey, Thomas Hayes, and Patrick O'Leary.

## CÀLL 'S I ÒRUS.

The forms of the prepositional pronouns deserve a closer study than they have received. Some points are interesting.

A. The 3rd sing. mas. of a few end in *í*, as *leir*, *fuir*, *cauir*. What is this *í*? Some suggest it is *íé*, he; so that *leir* = *le + íé*, etc. In Munster *íomuir* is said for *íomíe*, as *‘tá Dáimuir ag íéirítead íomuir*, getting ready to work.

B. The 3rd sing. fem. and plural of most end in the sounds *-hí*, *-há*. As *íúití*, *íúéa*; *íúití*, *íúéa*; *uaití*, *uáa*, *leítí*. Also *oírtí*, *oíéa*, and this would appear to be a better spelling than *uíuie*, *uúiu*, *oíuá*. In *íomuir*, *íómpa*, the *mp* (as in *timpeall* = *timcéall*, *íompuir* = *íoméuir*, *timpuie* = *timéuie*, *Lessons*, 455) represents *m* followed by *h* sound. So *uaití*, *uáa* = *uáig-hí*, *ag-há* in sound. What is this termination sounded as *-hí*? Is it *íí*, as some assert?

C. The 3rd plural forms, *leo*, *uáa*, etc., are but shortened forms. In Aran the older *leoib*, *uáaib* are heard, and in West Connaught *leoib*, *uáaib*. Compare *uóib*, *uóib*. The tendency to analogy produces such forms as *leoífa*, *uóífa*, *uóífa*, *íuíoífa* (= *leoib* + *há*, etc.)

Very few of the Gaelic games and children's rhymes have yet been collected. Mr. O'Flaherty has given some in his *Siampa an Gheimhí*, and it is to be hoped that Mr. O'Leary will include others in his forthcoming *Sgeulairí eadót na Mumhan*. In Meath the name "skibbay," with accent on last syllable, is given to a rough and ready method of distributing good things by throwing them up into the air, and letting who can catch. The name is simply *ííob* é, snatch it. In Aran I have seen children play *ííuieagá*, or jackstones, but do not know the words. I have also seen a game called *afal*, played with the two hands.

Some of our readers living about Carraroe may be able to secure a copy of a fine Gaelic song, *Cealláirín Fionn*, which I heard sung by an old boatman when crossing from Aran to Rosmuck some four years ago.

Doctor O'Toole, of San Francisco, is soon to publish a collection of Irish instrumental music, including some airs not before printed. Doctor O'Toole has been assisted in preparing the music for publication by his daughter, Miss Eibhlín Ní Tuathail, who is a close student of the Gaelic language, as well as of the national music.

*leat-íocal*, *half a word*, is usually used = a hint, suggestive remark, very often used by those who "run away with" their neighbour's character. Ladies especially can make a *leat-íocal* mean a great deal, and a certain "barrister (= barge) of a woman," of whom I have heard, was a terror to her quieter neighbours on this account. In the word *leat-ígeul*, a *half-story*, *excuse*, the *leat* (*leat* in accordance with *caol le caol*) is the same as in *leat-íúil*, *leat-íor*, *leat-íglun*, one eye, foot, knee, etc. Hence *leat-ígeul* = one's own side of the story, which you are not to believe fully *go mbeirí an ígeul eile oir*. The words *leat-íeann*, *leat-íeann*, *leicinn* and *leaca* (cheek) all need some study and arrangement of their various meanings.

Three parts of the verb, the imperfect, perfect, and conditional, should always be preceded by the particle *oo*, where there is not any other particle (such as *ní*, *an*, *gá*, etc.) When the *oo* is already incorporated with the root, as in *cuí* (= *oo + uí*), *táinig*, *táinig*, *uabair*, there is no need for another *oo*. In the spoken language, especially in the West and North, this *oo* is omitted as a rule before verbs beginning with any consonant except *f*. In Munster the *oo* is frequently used, even before *cuí* and *táinig*, where its use is the result of analogy. Everywhere *oo* is used before verbs beginning with the vowel or *f*; as *oo'áruis íé an mála ari a óruim*; *oo'fás íé an áit*. In Munster, in this case, *oo'fás íé* is often heard as if the root of the verb were *oás*. I think that such constructions as *nuair arius íé*, etc., are careless—read *nuair o'áruis*.





na mbailte mói; 7 'na 'dairé ro, ní maib ré ceavouísteac níó ar bíe 'cabaire iteac lé 'oiol, nó 'ceannaac amac, gan ruim beag aigro 'ioc.

Seal gearrú ó 'oin, bí gaba 'na coinnuibe tuarum a naoi nó a deic do mílte ó 'tuairé de 'Gailim, lé farrige éar, 7 'ré an t-annm bí ari, "Gaba na Rannige." Bí feilm beag éalman aige, 7 baó é an tige-eapma<sup>26</sup> bí ari, an Cuimíneac,<sup>27</sup> má tuigim i gearrú é. Ba gnátae lé gac uile ceann tige 'ran am rin cota mói<sup>a</sup> beir aige; 7 'ar noó,<sup>28</sup> bí ceann ag an ngaba, a clúuige<sup>29</sup> é ó mullaé a éinn go bonn a éor, 7 b'féirú go mbaó é an plúro ab' gearrú é bíó 'cáirú iomóda gearrúeac cuairé ruar. Aét bíó rin mar bí: leanaó muiro<sup>30</sup> do'n rgeul atá ar bun agann, nó go mbeiré ré criochnúige<sup>e</sup> ar nó ar bíe.

'Otaob an cota mói, ba gnátae le gac uile gearrú é beir aige 'oul ag<sup>31</sup> aonaé nó ag maigao, nó i n-ait ruaitéantarae<sup>32</sup> ar bíe eile. Déantaó é do b'péirín glar ó olann na gaoiaé, 7 bíó beiré do'n euraé ceurona amia<sup>33</sup> tuarua faoi n-a lári. Or a éionn ro, bíó hata áro, mar hata rag-air, aét i b'pao níor faroe; 7 'ré reo an fáé a maib na rui 'ran am rin go mói níor mó 'ná tá riao anoir, níó nac iongan-tar. Agur nári mói an gearrú ógánaé ar bíe ar an líne reo, dá gearrúeac a reaeó nó a hoét do érioigte do hata ór áro ar a ceann. Aét anoir leigimro de reo, 7 leanaó muiro<sup>30</sup> do'n móo a junne muiro 'ionnruige<sup>34</sup> ar otúr.

Maireao, éarpuige ruim beag aigro ó 'n ngaba lá, 7 amac leir 'ran ngairúda, 7 éorúige ré a' baint fátae, nó go maib ualaé aige. Ari maroin Dia Seáirín bí 'uzaó,<sup>35</sup> buail an t'pátae<sup>36</sup> ar a éapall, 7 a dá lóo lán o'fatae "cups" ar púinn an éloé. Cáré ré a cota mói ór éionn a r'gúmaige, 7 fúiré ré féin ar éeireao an éapall, 7 ar go b'pátae<sup>38</sup> go Gailim leir. Míor r'eo<sup>30</sup> ruim go otáirú go ceann éorú b'ótarú na t'pátae, ag an áit

1 oteagann ré amac ar. b'ótarú áro an t'áillúia. Bí annirín teairín beag éinn tuige,<sup>40</sup> 7 o'éirú<sup>41</sup> ar amac ruim an ngaba gearrú a maib ceao aige an curtom a glacaó.<sup>42</sup>

O'airú ré go r'ímialta an curtom, 7 annirín gearrú an gaba. Éorúige ré a' tóruibeac<sup>43</sup> a pócáre polam b'urte, aét ní maib r'gúiré<sup>44</sup> féin iontab,<sup>45</sup> ná áit coinnuibe ar bíe dó. Mear ré annirín uil a-baile,<sup>46</sup> aét an tuine boét, níor fág ran mbailé 'na 'dairé aét luairé na ceapócan.<sup>47</sup> Faoi éeireao a' r' faoi éeoiré, éarúige ré an cota mói do'n gearrú, nó go otocpao ré ar ar a'irú leir an gearrú, é'péir na fátae éiol.<sup>48</sup> Glac an gearrú an cota mói go ráirta, 7 éuré ré iteac é 'na teairín b'ioacé r'úigeac.<sup>49</sup> Éiomán Gaba na Rannige leir annirín, aét a' uil iteac an baile Meaóónaé<sup>50</sup> dó, cia capao ar a' teacé amac aét tigeapma na talimana. Éurú an tigeapma caint ari,<sup>51</sup> 7 o' f'arú-ruige de goe<sup>52</sup> an fáé nac maib a cota mói ari, a leitéro rin do lá báirúige. O'innir an gaba a rgeul dó; 7 annirín o'fáirú<sup>53</sup> reirean a beul, é'péir a ceann, 7 uibairte leir an ngaba beiré<sup>54</sup> éurú ag an gearrú ag a leitéro reo 'éloé,<sup>55</sup> Dia luam bí 'uzaó.<sup>56</sup>

[Tuilleao.]

Seagán Ó Flaitbearraige.

#### NOTES.

The foregoing is a specimen of the vernacular Irish, as spoken near Galway. The writer does not profess to reproduce with absolute exactness the spoken forms, but he considers that his diction represents the language of the people more closely than anything he has yet seen in print.

<sup>1</sup> Ar cuireao = i n-ar cuireao; an áit i b'páim = an áit i n-a b'páim. Either form is correct.

<sup>2</sup> Cuir ar gcúl, "abolish;" elsewhere "put back, repress, &c." The preposition ar, when it eclipses, represents 1ar, "after."

<sup>3</sup> Fátae, also p'fatae, "potatoes." The -ib of the dative plural is generally omitted in this paper.

<sup>4</sup> Tuige for cao éurige, "what towards, why." Both forms are spoken.

<sup>5</sup> Inr gac: r appears occasionally before gac after a preposition. But in gac is also used.

<sup>6</sup> Fágáil: uo before a verbal noun is either weakened to a or wholly omitted, except in Munster. Good authors write fágáil, but the b is omitted even in 12th century MSS. 7 innéao for innéao, better innéao-ráo.

<sup>8</sup> Properly *cumáctá*, a masculine noun.

<sup>9</sup> Or *baireadó*. <sup>10</sup> *á* for *vo*.

<sup>11</sup> See note 10, p. 74, August, 1895.

<sup>12</sup> *cia* *muo*, *creuo* in books.

<sup>13</sup> *car* *éir*. The aspiration of *ceáct* is very common, perhaps because, like *beir*, the word itself is so frequent. *car* *éir* *ceáct*, or *ceácta*, *óóib*, would be better.

<sup>14</sup> "The battle of Aughrim." *buiréadó* is very common, instead of *cat*. *Caópuim*, horse-ridge.

<sup>15</sup> "Three parts," i.e., "three-fourths."

<sup>16</sup> *bunadó*, "stock," also "family." From *bun*, "foundation." Hence *bunadóar*, *bunadóar*, "origin;" *bunadóarac*, "original."

<sup>17</sup> For *aca-ran*, in Galway and Aran dialect.

<sup>18</sup> For *oo péir*. The preposition *oo* has been very badly treated, especially in Connacht. In many phrases, as here and in note 6, *oo* is wholly omitted. In others it becomes *á*. In Connacht the *o* is changed into *z*, *zo*, like *zul* for *oul*. In the compounds, however, as *oom*, *ouit*, &c., the *o* is correctly sounded. As to follow the language into every phase of decay would be simply to hasten decay. All good speakers and writers should use the correct form in cases like this.

<sup>19</sup> *meadóin* (this is the proper spelling) is a noun. It is pronounced in some places *meán*, in others *meón*. *meadóin lae*, *meadóin oíche*, mean "middle of day, of night." *uair an meadóin lae*, "the hour of the middle of day." "Middle," in regard to *space*, is translated by *lár*.

<sup>20</sup> *z* slender is usually equated with English *y*. In reality, the *g*-sound is quite discernible in the beginning of a word, and is distinct from *o* slender.

<sup>21</sup> *nae nœaínnadó*, "which was not done," irreg. The form *œaínná* is falling into disuse in Munster.

<sup>22</sup> Instead of *oo himreadó na beirte úo*. *beairt*, "a deed;" *flaitebeairtá*, "of princely behaviour."

<sup>23</sup> Dative for nom. *reabá*.

<sup>24</sup> Better *car éir an árpúigíte\* ro 'tíreáct*. *Tíreáct*, "act of coming," found as well as *ceáct* in ancient writings, and quite usual in the vernacular of this region.

\* It is questionable if the phrases *árpúigíte* *i mbárac*, *árpúigíte* *moé*, &c. (so written) contain this word *árpúigíte*, "act of changing." The sound is like *arú*, not *árpú* or *arúá*. See O'Donovan's Supp. to O'Reilly, under *forbá*,—*á* *forbá* *na pœe rin*, "at the end of that time." *forbá* would now be *forbá*.

<sup>25</sup> This use of *readó* deserves attention. It sums up an adverbial phrase going before. *Seadó* also stands for an indefinite predicate, as *raígar, readó é*, "a priest he is;" "an *rior rin*? *Seadó maireadó*," "is that true? It is then." But a sentence following is represented by *ré*, not *readó*. "*Sé ubairtí Oíomhail liom*, 'bí *á* *iméáct*!" "*Tis what D. said to me*, 'be off with you!'" A definite predicate is represented by *ré*, *ri*, *riao*. "*Sé m'áiré*," "he is my father." "*Si mo céir* *i*," "it is my trade." "*Siad luét an oíomhainn* *ir mó clampar*. *An i ro oo litar*?' *Si*.

<sup>26</sup> We can also say *báo é* (or *b'é*) *tiígarina bí air*, omitting *an*.

<sup>27</sup> *An Cumíneac*, "Mr. Comyn."

<sup>28</sup> *ar noóig*, "as we may suppose."

<sup>29</sup> *éúroug*, "covered." No doubt *cúroug* is the correct verb, and has been corrupted through its resemblance to *clúro*, "a clout." So *clúroac* for *cúrouac*, "a covering."

<sup>30</sup> *muio* is a mere inflexion, and its use instead of *rimn* as a pronoun separate from the verb is a gross corruption. If attention be not paid to it, the pronoun *rimn* will soon become obsolete and be replaced by this syllable *muio* throughout the northern half of the

country. *muioe* is for *muioine*=*rimne*. *leanamuir* is the correct form here.

<sup>31</sup> *as* = "to," here. *agam, agat*, &c., are commonly used in Connacht for *éugam, éugat*, &c.

<sup>32</sup> "Public, frequented." *Suaínnó*, *ruaínnó*, conspicuous, characteristic, from *ro* and *áinne* or *áinne*, recognition. *Suaíteantar*, that by which a person, &c., is recognised, a badge, a heraldic emblem; also "a prodigy;" *ruaíteantar*, "great crowds."

<sup>33</sup> "Coming from behind."

<sup>34</sup> *an roo punneamar o'ionnruige*, instead of *o'ionnruigeamar*.

<sup>35</sup> "The following Saturday." "Saturday that was towards *you*" (*éugat*). The 2nd person sing. is also used in *Dia Saéairn éuair éar*, "last Saturday." *éar* has come to be used as a mere adverb in Connacht, meaning "past." *Táim éar as an oear*, "I am exhausted with hunger."

<sup>36</sup> "The straddle." <sup>37</sup> *piúinn*, for *piúinn*, just as *ionganar* is pronounced *ionganar* (in Connacht), *oaingean*, sometimes *oaingean*, *cungnash* like *cugnash*, &c.

<sup>38</sup> *ar go b'ráta leir*, "out for ever with him," i.e., "out with him as if he never should stop."

<sup>39</sup> The omission of the pronoun gives vivacity to the narrative.

<sup>40</sup> "A little houselet of a roof of thatch," a little thatched cabin. <sup>41</sup> "Came forth."

<sup>42</sup> *bí ceao aige an curtom oo glacac* is English syntax and not Irish. *bhí á ceao aige an curtom oo glacac*, or *bí (ré) oe ceao aige an curtom oo glacac*, or *bí ceao aige ar an gcurtom oo glacac*,—any such locution would (usage apart) be grammatically correct. No doubt, the English idiom has established itself in colloquial usage. But it must be carefully borne in mind that there is no infinitive, properly speaking, in Irish, and that therefore locutions which purport to reproduce the dependent infinitive, as in "leave to go," "desire to go," "opportunity to go," &c., are mere solecisms, and should be avoided in literary Irish. Such phrases as *an curtom oo glacac* must be treated as nouns in all instances, and not as simply equivalent to the English phrase, "to take cus.om."

<sup>43</sup> *Cuarvác* in Munster, "searching."

<sup>44</sup> "A farthing." <sup>45</sup> *ionnta*.

<sup>46</sup> This use of the verbal noun is correct. To test it we can say, "*cao oo mear ré? out á-baile*." But we cannot say, "*cao oo bí ceao aige? Curtom oo glacac*."

<sup>47</sup> "The ashes of the forge." *Pr. ceáirían*, nom. *ceáiríac*, gen. *ceáiríacan*, dat. *ceáiríacain*, *Úc* becomes *u*, as in *tuige* for *cuige*.

<sup>48</sup> Better *car éir na b'aratóe oo óíol*.

<sup>49</sup> *b'pocac*, clammy with moisture, dirt, &c. *Súigeac*, sooty.

<sup>50</sup> *an baile meadóinac*, (pronounced *meánac* here), accusative or objective denoting direction, &c. *oo léim ré an voipur amac*, last line of *Seóina*, September.

<sup>51</sup> "Opened conversation with him."

<sup>52</sup> *Soóe* or *caróe*, what. By the separation of the supposed pronoun *é* from this word, the interrogative *cao* originated, probably about three centuries ago.

<sup>53</sup> "Closed tight."

<sup>54</sup> Here again the verbal noun is correctly used. *cao ubairt ré leir an n'gabá? beir éuar 7c*. But take the phrase, *bí fonn ar an n'gabá beir éuar 7c*. Invert it: *ir beir éuar as an gcuirte oo bí fonn ar an n'gabá!*

<sup>55</sup> For *oe* (*oo*) *élog*, or *oe'n* (*oo'n*) *élog*.



## IRISH IN COUNTY ANTRIM.

The article on this subject in October's JOURNAL has called forth some further contributions of great interest. It will be seen from the contributions of Miss Young and Mr. MacErlean, that the Gaelic of Rathlin is a dialect of Irish considerably affected in the direction of Scotch Gaelic. It may be taken as one extreme of the language, the other extreme being the well-preserved dialect of West Munster. Comparing the extremes, even leaving out of sight the gradual connecting phrases through East Munster. Thomond, South Connacht, North Connacht, West Ulster, and East Ulster, we have here the clearest evidence of the subsisting unity of the national language. Should not this consideration prove a fresh incentive to the united efforts of Irishmen, North, South, East and West, to restore the national language to its former dignity.

## IRISH IN RATHLIN.

## I.

The Rachery Islanders are cut off from the mainland by a narrow strip of stormy channel, and have thus preserved their language and customs to a greater degree than the people on the opposite shore. They still use the primitive cruse, or *crúicín*, and in it they burn oil made by themselves from the *glainín* fish. The *gnao*gaé still haunts *Loe an aigim*. They call a mainland *Eipeanna*; to go to the mainland is *oúl go heipinn*. Ragherly men are *fir na típe*. Irish is generally spoken through the island, but it is being rapidly superseded by English in the Lower or Eastern end, where the young people speak it little, and the children hardly at all. In the Upper end, however, it is still commonly spoken. There is only one school in the island, which is in the Lower end, and no Irish is taught there. The people call their language *gæo*lce, pronouncing the word as they do it in the Glens. They say they have difficulty in understanding Scotch Gaelic, or Glens Irish.<sup>1</sup> The most common name in the island is McCurdy (pronounced in Irish *MacCúirí*). Other Gaelic names are McCouaig, or McCooig, or McQuaig, McCormick, McQuilcan (by some derived from McQuillan), McFall, McKinley, McCarter, McMullan, McKay. Other names are Horan, Hunter, Anderson, Black, Morrison, Weir. There are several names which I found to be late importations, names of men who had come from the mainland for the lobster fishing and settled; weavers, millers, schoolmasters, etc. I have omitted them. Many of the list I have given were already settled in the island in the middle of the last century. These are, McCurdy, McFall, McQuilcan,

McQuaig, McCarter, McKinley, McKay, Anderson, Black, Horan, Hunter, Morrison. Other Gaelic names at that period were McLargan, McDermid, McKarkay, McCausland, McGregor, McKernan, McGilchrist, McNeill, McClean, McGowan, McLandrish, McCambrose, McArchy, O'Donnell. Also, Rankin, Miller, Walsh, Nevan, Stewart.<sup>2</sup> McCurdy was then, as now, the most common. Among Christian names of the last century occur Laughlin, Angus, Brian, Malcolm, Coll, Evor, Neall. Neall is still common among the McCurdys. Further than the middle of the last century I cannot go. The names seem to betoken a Scotch origin, for many at least of the inhabitants; this is also the case with the present Christian names. As McCurdy is so common, to make a distinction it is a practice to affix to a man's Christian name that of his father, and even also that of grandfather. Thus, such combinations occur as *Eoin* (pron. Yawn) *phádpais*, *niall pádra* *thomnaill*, *pádra Eoin* (*pádra*, for Paddy). *thomnaill míel* *suairpí* (for *Siolla* *earraig*, *Sillearrpaig*, Englished Archibald). *Eoin pharai* *thubgail* (pron. Ool). *Eoin thomnaill*. Other names I noticed were *Seumas bán*, *Seumas glar*, *Eoin deas*, *alargan Ruab*. Denis and Duncan (*Donnéas*) also occur. Bridget seems the only Irish name among the women.

The population was 490 in 1720; in 1813 it had risen to over 900. It is now about 380, 80 being Protestant, the great majority, as in 1813, Catholic. I noticed some differences of pronunciation, and some words different to those in use in the Glens. *Tú* is generally *ú*. *piúear* is used for sister, not *veirbhíear*. *Uha* always for *bí*. In *an oiu* and *an oé* the *o* is sounded. *1* is common instead of *ri*, *é* for *pé*. *Seasó* is used for yes. *ainm*, pronounced as *arim*, (*enim* in the Glens). *Raib*, *rege* or *roh*. *ai* generally *eye*, *cailm*, *tráig*, *taig*, but *maie* always *mae*. *Suibe*, *naoi*, pronounced *seye*, *neye*. I noticed a tendency in one or two speakers to drop the final letter or syllable, thus:—*héi* for *hém*=*fein*; *air* *fiúbal*, nearly *air* *iú*. *bacla* is used for boy; *giorra*, girl;<sup>3</sup> *bata*, boat. *Oúl*, pronounced as if written *ool*, *ós*, *awg*, *coban*, as though *tóban*. *Sioban*,<sup>4</sup> rough= *garb*.

Many of the place names are, doubtless, very old. *Tom Chlam* *thomnaill*, MacDonnell's Race, a dangerous tide or overfall near Bruce's Castle, probably takes its name from the former owners of both castle and island. *Sloc*, or *Sloc na mapa*, another overfall. *Sput na maoile*, the sea of the Mull or Moyle. *thamair* *leaca* *bheacain*.<sup>5</sup> *Coirpe bheacain*, is the ancient name for *Slocnamapa*, according to Dr. Reeves, for there perished Breacan, grandson of Niall of the Nine Hostages, with 50 corachs. *thamair* *Robert* *thúr*. *thamair* *thub*, this cave is said to have been the scene of a massacre; some refugees took shelter there, and were smoked out; this was probably in Elizabeth's reign. *Lag an bhuirte mhóir*,<sup>6</sup> commemorates some old battle. *Kilbriá* (*Cill bhuirte*), may possibly be the site of the monastery which existed in the island from A.D. 630 until its second destruction by the Danes in 973. The people say it was an old graveyard.

There is a *grianán* at *Dún móir*.

The two extremities of the island are the Bull, *an tarb*, and the Rue: *fuar as* (egg) *an tarb*, *fíor as* *an ruba*. *Lúb na beanna* (*benna*), a tide round Fairhead, *beann mhóir*. *Uinn an tarb*, the Bull flood. *port baile an tráig*, Portballintrae.

*Cloé thub* (*Cloghoo*), Blackrock. *gab an toir*, Torr point. As instances of eclipsis I noticed—*thamair* *na gcolman*, the pigeon's cave. *Eiri na ngáma*. *Ceann-erpuatan*. *piúear an t-razair*. *Oilean na gcaora*, Sheep Island. It is, however, often omitted.

The following sentences may serve to illustrate the dialect:—

Ḥoróe map tád ú? bha mé éall annreo. Thana' mé airtín (landed). C'áit a bfuil ú oúl? Tá rinn le éile oúl. Tá íre oúl. Ḥoróe t'áinn? (pron. áinn). bhfuil ú oo mo éirgeal? Do you understand me? Tá'n claoad ag bhríḡ (breeshy or breeshiy), breaking. tḡ aníor ann an teimr 7 téas ú héin, warm yourself. Tá m'í oúl óia haoine má téro an batá, if the boat goes. Tá mo fáoilín go veacáir é (dya hay) a ruar an t-rliaib, I think he went up the mountain. Tá p'ior mór ón-a-reo go C'roc an Tairib, a good piece from here to the Bull. Tá'n bealaé raosa go nuig' an Tairib. Ríah, before, pronounced nearly ríahac. An t'fuar ú oo fúipeir? Cha t'fuar. Tá í ḡ-obair leir an im. thice antrom annan Chaolar, a great sea in the Channel.

Na tigeaó tú arteaó 'na buairíó, beró an veoó ve baimne blaé gan tpuailiríoeaé (sweet milk without stint).

Sé Domnall a' mórḡ (or Máire)  
a raib 'na baimr ruahac;  
Domnall a' Máire  
a raib n-a baimr ammeil;  
bha ceapcan ann, a' gé ann,  
agur éar úrpan rearb ann  
agur a m'éro 'ra b' ann (vetsavan) ve ceapcan—  
b'iaó ceapcan éoin a b'fearr a b'ann.  
na baimr = a mbaimr. Ríahac = fine. ammeil  
(pron. ermal) = famous. Thair, explained as meaning  
"nearly."\* Scarb = cormorant.

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## II.

REV. J. C. MACERLEAN, S.J., Clongowes Wood College, contributes the following phrases, &c., which he noted in Rathlin eight years ago:—

1. Maoin máie ouit, good morning.  
Comfearḡan maie ouit, good evening.  
Caoé map tád éú? Tá go bpeaḡa.  
How are you? (I) am well. (Thú pron. ú.)  
lá maé! pron. laa-a (= laéa) mah.  
Tair íreac 7 ruide annro (pr. sei an-shó')  
'bhfuil éú oúl go heirinn an-ou? (pr. vill oo gúl  
g'ó haerin an doo'.)  
Chán fuil (haa nill). Tá (taa).  
Caoé oo élog atá? (cadae do chlog ataa').  
Cúig mince 'r fíceao (cooig meenitēs feehat).  
Tábair oam (thōr dhoo), give me.  
Tá an tairḡ veanaíh toite (thaa an thei d'ennu toé),  
the house is smoking.  
Tá roigheac mór ar an t'ráḡaó (thaa soh'éh mawr  
er an thraa).

2. Bhí dhán no luinneḡ ann map ro—  
"Ḥabmuo an rós mór" (fá éri)—  
(gaumud an rawd mawr).  
b'í ciall na ceapraíó líne "má 'r oíc leir na  
uoimib eile," nó a fáimail rin.

3. An t'páé b'í Séarlur Óg m'ann pá coill 7 tóir 'na  
úiaó, éarla naé raib ve b'iaó aca aét beaḡán mine

\*Tá an Prince of Wales ag reolaó, ag reolaó,  
Cha t'cig ré éar an eaprainn reo (near this coast).

From a Cushendum Song.

éorua. Rinneaoar arán oi i mbóirḡ, 7 aubairt  
Séarlur:—

"Arán éorua (arr'an yawrn')  
ar beul mo b'róise (as bael mo wrawga)  
arán ír fearr ruar mé ruah (ree-ve)."

4. Am oo b'í Ḥaeéal boét ag oúl go haimneuoia,  
7 ba mian leir a arpear oo fáochruaó. O'farrḡ  
an cairtín ve, an b'p'eoaró ré na háirve oo náó.  
"O'p'eoarainn a náó n'ḡaeóilḡ," ar reiréan. "Abair  
iao," ar' an cairtín. Oo éoruis an Ḥaeéal map  
ro:—

"m' áair, mo mááair,  
mo f'ean-áair, mo f'ean-mááair  
mo f'irpean-áair, mo f'irpean-mááair,  
mo f'irfirpean-áair, mo f'irfirpean-mááair,"

agur map rin leo, ag cur "rin" eile 'na ḡeann i  
ḡcomuioe. (Pr. maher, mo vaaher, mo hanah'er, mo  
hanavaaher, mo hinshanah'er, mo hinshanavaaher, etc.)

In 2, 3, 4, only the portions in quotation marks are  
given as Rathlin Irish.

5. Proper names: (1) Of places: tairíh na Lomairé  
(le bun aille); Coirpe b'p'eoacan (oirp reácpaínn 7  
beann mhór); Sloc na m'orpan (m'orpan .i. iarḡ  
beaḡ). Surnames: mac Cúirtḡ, Englished "M'Curdy";  
mhac ḡiolla-Ohuirb, Englished "Black."

6. Pronunciation: In addition to what may be  
gathered from the foregoing, the following points may be  
noted:—

The digraph ea varies in sound: ceatáir = kyaer,  
vear = dyaes, b'p'eaḡa = brae, meup hieadóin = maer  
vaen. But fearr = fyar, rḡan peann = skeean pyan.

do like ae occasionally: aol = ael.

Broad h and b often like v: arbar = ar'avar.

7. Súil buíoe, ainn luibe buíoe fárar go f'airrínḡ  
ir na ḡorpaib.

8. Teampull comḡail (tyampull cooi') f'ean-  
teampull an oileán.

Many songs and tales exist among the people. Though  
I stayed only a few days on the island, I heard a tale of  
Fair Head (beann mhór), another of Loé Silín, another  
of Séarlur óg Maor, etc.

An account of the decay of the Irish language in the  
Antrim Glens may be found in the "History of Down and  
Connor," by the Rev. James O'Lavery, P.P., M.R.I.A.; and much information about the Rathlin  
dialect in the first volume of the "Celtic Society."

## III.

Note by Mr. J. H. Lloyd:—

"Mr. John M'Neill has proved satisfactorily that the  
dialect of the Glens of Antrim is a local variety of Ulster  
Irish, and not Scotch Gaelic. I would like to point out  
agreements with the Irish of other parts of Ulster, espe-  
cially with the dialect of Oirghialla or Oriel (N. Louth  
and S. Armagh).

"1. 'A commonly in Ulster for oá, though the latter is  
often heard, too, especially in poetry. 2. I heard ír  
íomóda pronounced ríoma in Armagh. 3. Lom péin,  
agam péin, &c., are heard also in other parts of Ulster,  
and even in Connaught. 4. Oórn is the form in use in  
Oirghialla also. Similar instances of the lengthening of  
the vowel in that district are cóirneál = coirneál,  
veáirnaic = veapḡnaic, cóirn = coirn, &c. 5. Ar'im for  
ar'p'rim; this shortening is general in Irish. 6.  
Ambeic, in Louth (Omeath), I heard oá or 'a mbéic

(e long). 7. Coṭa; in other parts of Ulster I heard coite. 8. Cha póran; in other Northern districts, éa póran is said. 9. Toir; in Oirghialla eṑar is the form. 10. Páoi ná éaire linn = púinn no éapann. This is a locution precisely similar to poime liom = poimam, poime leat = poimat, &c., which I met with in Oirghialla. A Louth man Irished 'Look before you leap' as follows: 'Deape poime leat ro' ma léimrú tá.' 11. Ca éar liom. This is also the phrase in use in Meath, Louth, and Armagh [I have heard gá also in the latter, as in gá leir é? Whose is it? gárb ar suir? Where are you from?] In Armagh I have heard ópm and oam also used in this idiom. Char a máitirín ir a' róo oam. Ca lé éar inr a' róo opm áct rtor mo éorúe? Thus we have three forms, éar ré liom, éar ré opm, and éar ré oam = capad liom é (Donegal, Connaught and Munster), capad opm é (Donegal and Munster), capad oam é (Donegal—with oam—and Galway).<sup>8</sup> It is curious that the active has taken the place of the passive voice in this idiom in eastern Ulster. 12. Naṑ neanac rí a léir; precisely the same pronunciation in Oirghialla. 13. Bhi mé 'ga ceannad' irteac le mo éorúe; cf. the following line from an Armagh song: Theannar léirpe coim olúit a' r' féadair, in which the same verb is used intransitively. 14. A-riar; a-rioi and an-rioi occur in a poem I wrote down in Armagh in these lines: Macnaíó fúbaice a éuaró a-rioi ar páil, . . . an buinne buan-larṑa an-rioi ó'n Spáinn. 15. Leabaró; I have always heard this word pronounced liobaró or liubaró in Meath and Oirghialla. 16. Boil' a' eliac; this is also the pronunciation of Oirghialla and Tyrone. 17. I have never met an Ulsterman yet who could Irish 'Belfast.' A native of Omagh told me that he heard the Tyrone people call it Sgáhan oo rṑaoim. This, of course, is merely a nickname, perhaps for rṑgáhan 'vearṑaoim, the lung (or wry-mouth), or the wrong side. 17. So cillinn; cill is also the form in Armagh.

Seopain Laoire.

## NOTES.

<sup>1</sup> Irish-speaking people are given to making much of dialectal differences. The conscious interest they take in philology will often surprise an outsider.

<sup>2</sup> Some of the surnames, such as Hunter, Weir, Rankin, Miller, Stewart, appear to be of Lowland Scotch origin. The correct original forms of the other names would be of interest. A few are obvious, such as M'Fall = macphóil; M'Kinley = macphionnlaiois, in Donegal, macphionnlaiois; McCarter = macarṑuir (arṑur occurs as a Sc. Gaelic forename in the Annals of Tighearnach, A.D. 596, see Voyage of Bran, p. 139, note; and in *Cath Ruis na Ríg*, p. 12); M'Mullan = macmaolán; McKay = macaṑoa; Anderson and McLandish = macṑiolla - ainoṑéir; Morrison = macṑiolla-mhuire, &c. In the Christian names, Eóin is the older form borrowed direct from Ioannes. Seagán or Seán is in imitation of Jean or John, with probably assimilation to an older native name. The sounding of the e in Eóin, eóina, with no consonant preceding, is characteristic also of Scotch Gaelic, and, no doubt, was the primitive custom. The clipping of final is, as in páoṑus, éainis, &c., is common enough in other N.E. parts and in Munster (capna' = capnaṑis, &c.). alarṑar from Alexander, probably through an intermediate alarṑar. Elsioner, Elsner and Esner are Lowland Scotch forms of Alexander. The surname Alexander is often called Esner (Aesner) by the common folk in Co. Antrim. In the South, alarṑum is found for alarṑar, whence M'Ellistrim.

<sup>3</sup> Elsewhere ṑirpeac; ṑiopi for ṑiopiag. The combination pr has a tendency to be made broad in all words, as turpeac for turpeac, Seópra = Seóirpe, etc.

<sup>4</sup> Compare ṑioballaé, rough-coated, of horses, &c.

<sup>5</sup> uamár must be a dative form of uamh.

<sup>6</sup> ṑirpeac, commonly = caé.

<sup>7</sup> This may be a corruption of pómat, which I have heard an Ulster man pronounce *rawwat*, with nasal *v*.

<sup>8</sup> Capad liom, oam, opm, are all used in Aran, Galway, in the same sense, *z.e.*, "met me."

meapann curo o'ar gáirpib go mbionn a oúeain rṑige 7 tuilleac ran turleabap ag canamaint. ní mṑroo oo oáoinib comairle éapao o'faigál ó am go ham. áct ar noúis ní gan páé oo beirṑear an oipeao raim rṑige oo éanamaint.

1. Ir peapp an puo atá ná an puo nac fuil.

2. Ní mairpeann iomláine na gaeóilge beo i n-áit donair ar bié, 7 ní féoir a faigál munab ar iomláine na gcanamaint.

3. Canamaint ir mó atá ar eolar ag na ceuṑarib oe lué léigte na gaeóilge. Ir amlaio ir peapp berṑear ceap na gaeóilge ar eolar aca raim ag ueunaih coimheara i gcoimniré ior an ceap 7 an éanamaint. Bionn an coimheara raim oá ueunaih i gcoimniré inr na nótarib 7c. ran turleabap.

4. Má' rian le uinne an ghaeóilge oo beir mair éanga beo (i. mairéaint) aige, ní mór oo beir oá labair le lué a labair 7 beir ó cloirṑeac uata. ní luṑaroe an cairbe oo gaeaba ré oe bair a cloirṑeacṑa eolar oo beir aige poimh-ré ar éanamaint na noaoine.

'Na oiaio rím, beró áit 7 míle páilte ag an turleabap poimh áit poṑaintac ceap-gaeóilge, 'ré uair éioṑar ré, 7 ní luṑa oo bí riam. Caróe an níó ceap na gaeóilge? Ní puláir ríí cairbeacṑa oo beir ann. An ceuó éailiréac oib, gan aon gṑar cainte nac ríor-ghaeóilac oo beir ann. An oara cairbeacṑe, gan poela coigṑice oo éabair irteac ann gan páé. An treap éailiréac, gan maṑlaṑa ceap-gṑaméir na gaeóilge oo bṑirṑeac. An ceuó éailiréac oo ir mo óligear raire 7 rór-coiméao uainn. ní bṑuigṑio áct feoil 7 cnáia na gaeóilge 'ran bṑoclóir 7 'ran ngṑameup. 'Sé an ceap-gṑar ṑlan gaeóilac anam na gaeóilge, 7 ní beir bṑeir ag rṑoláipe iaraṑoa ar an ngṑar raim go mberó ré i gcuimr a rmuainte oo éabair ar gaeóilge oe ópuim tairṑe.

It is well that it should be known that the quantity of folk lore at present being collected from Irish-speaking people, is far in excess of the facilities for its publication. This ought not to deter those engaged in this important work from actively prosecuting it. It is something to have even a written record of such perishable and perishing literature. But those specially interested in folk lore ought to seek to provide some method of publishing the collected material. Should not the various archaeological periodicals give a share of their space to Irish folk literature, which enshrines remains often older than the oldest work of man to be found in Ireland, whether of metal, stone, wood, or clay?



## SOUTH ARAN IRISH.

(Continued.)

D.

1. Dán, a rope tied round a cow's horns to prevent her going overboard (in shipping). *peigí*.
2. Dubéorac (fem.), maidenhair fern. Tea is made from the dried leaves.
3. Domnac éirum tu, the last Sunday of July, this year on the 28th. *páoin*.
4. Dorca: fear dorca, a dark-mannered, surly man.
5. Dui, dás: a pin was stuck in the pipes, so that the piper could not get "dui ná dás" out of them. *Dreóilín*. [Probably pure slang.]
6. Duingir, noun, not used as verb: cuir duingir ann, "tickle him." [*Dísear* means "tickling."]

E.

1. Erriferth (approximate English sound): *é á í é i n'* erriferth = he is very nearly a full-grown man. *míceál*. [This points to an Irish word, *oirbearc*. *oirbearc*, *airbearc*, or *fairbearc*. Perhaps for *oirb-earc*, which occurs in *Cath Ruís na Ríg*, modern version, p. 103, where *oirb-earc* is translated "aged men," a rendering questioned in the foot-note.]
2. Eirir eatorrob, i lár, in the middle, between two others. In such case the middle object is *pa* or *paí* the other two. [*Eatorrob* = *eatorra*, Galway Bay dialect.]
3. Eeulurí ré oim: it (e.g. sleep) or he (e.g. the policeman) came on me unawares. *páoin*. [Verbal noun *eulóó*. With *ó* it means "to steal away from, escape from." With *ar* it means "to steal upon, come unawares upon."]

F.

1. Fuaruigeadó iao they (houses) were stripped of their roofs.
2. Fál a pigstye. The *f* sounds between *fw* and *wh*. [That is, it is an *f* formed by the two lips, and not as in English by the lower lip and upper front teeth.]
3. Fíotó (fíh) a fathom of six feet. *míceál*. [Usually *peadó*.]
4. Feirleasóir, a fiddler. [The word *fiol*, which would now be *fiol*, occurs in the ancient poem on Oenac Cammáin. The usual word at present is *berólinn*, from *violin*.]
5. Fuarlaó, a sudden flood of rain.

Eóin Riocairt O Mhuiréada.

(To be continued.)

## NOTES AND QUERIES.

(108) Mr. J. P. O'Reilly, M.R.I.A., writes, referring to "Easy Lessons," § 632, difference of meaning between *ir* and *atá*: "It is very interesting to note that exactly the same relation holds good in Spanish. There are two forms of the verb 'to be,' *ser* and *estar*. The first is the exact equivalent of *ir*, and the second of *atá*, when

employed in the same tenses. Thus arises a sort of play upon words at times, as *say malo*, 'I am bad' (absolutely), *estoy malo*, 'I am bad' (relatively), and then having the meaning of 'unwell': so that the first expression means 'I am wicked' (or 'bad'), and the second, 'I am in a bad state' (Fr. *état*), i.e., 'unwell.' In the southern provinces, such as Andalusia, the pronunciation of the vowels is very open, and that of the consonants often softened down, so that the 3rd. sing. of *estoy*, which is *esta*, is pronounced with the *s* nearly mute, and the *e* as simply an aspiration, the accent being entirely on the *ta*, which is very open. Thus, the pronunciation is nearly *é-ta'*. In the south, and indeed in all Spain, *d* and *t* are pronounced with the mouth open, the tongue resting against the teeth and palate, giving the *dt* sound so different from the English pronunciation of these letters, and so closely related to the Irish pronunciation, showing a Celtic community of origin."

BELFAST GAELIC LEAGUE.—This Society has now fairly started on what we hope will be a long and useful and honourable career of work, and has started under the most favourable auspices. The following are the names of the patrons, that is practically of the Vice-Presidents of the Society, coming after the name of its President, Dr. St. Clair Boyd:—Very Rev. Henry Boyle, President of St. Malachy's College; Rev. Dr. Buick, Moderator of the General Assembly; Francis Joseph Bigger, M.R.I.A.; Rev. Canon Crozier, D.D.; Henry Clarke, M.A., T.C.D.; Most Rev. Dr. Henry, Bishop of Down and Connor; Rev. R. R. Kane, LL.D.; Very Rev. A. MacMullen, P.P., M.R.I.A.; Rev. James O'Laverty, P.P., M.R.I.A.; W. H. Patterson, M.R.I.A.; Mrs. W. J. Smythe, Rt. Rev. Dr. Welland, Bishop of Down, Connor and Dromore; Francis D. Ward, J.P., M.R.I.A.; Robert Young, J.P., C.E. It would be difficult to compile a list more representative of education, culture, and advancement in the Northern capital and its neighbourhood. The Committee have secured the commodious rooms of the Belfast Art Society, 49 Queen's-street, Belfast, where classes are held every Wednesday from 7.30 to 9.30 p.m., by competent Irish teachers. The Hon. Secretary is Mr. E. Morrissey.

## PUBLICATIONS

FÉLIRE HUI GORMAIN, The Martyrology of Gorman, edited from a MS. in the Royal Library, Brussels, with a Preface, Translation, Notes and Indices. By Whitley Stokes, D.C.L., Foreign Associate of the Institute of France. London: Published by the Henry Bradshaw Society.

The text is a metrical calendar of Saints, composed in the latter part of the 12th century by Mael-Maire hua Gormáin, abbot of Cnoc na n-Apistol, near the town of Louth. The Preface contains an account of the MS., which was almost wholly written by Michael O'Clery, the most celebrated of the Four Masters; of the author of the work, and the place where it was composed; of the character of its language; of its metre; of its contents; and of the glosses on the MS.; in all 52 pages. The text and its glosses, the foot-notes and the English translation, occupy 252 pages. A very full and careful glossary follows, containing 1,100 words, and forming a valuable instalment of Irish lexicography. The volume

is completed by full indices of places (947 in number) and persons (3,450), making it most useful as a work of reference for those interested in Irish history, especially Church history, and in Irish topography. The whole is in keeping with the great reputation of the editor, who has held in two generations a foremost place among Celtic scholars.

THE VOYAGE OF BRAN, Son of Febal, to the Land of the Living; an old Irish Saga, now first edited, with Translations, Notes and Glossary. By Kuno Meyer. With an Essay upon the Irish Vision of the Happy Otherworld and the Celtic Doctrine of Re-birth. By Alfred Nutt. London: David Nutt. Price 10s. 6d.

This is one of the most handsome volumes yet added to the bibliography of the Irish language and of Celtic ethnology. By skilful collation of a number of MSS., Professor Meyer succeeds in presenting a text of this ancient tale considerably older than any existing transcript. This text he treats with characteristic acumen and scholarship. Appended are a number of ancient pieces in Irish, bearing on the subject which forms the main interest of the Voyage of Bran. These are (1) *Comfert Mongáin*, (2) *Scél asa mberar co mbad hÉ Find mac Cumail Mongáin*, etc., (3) *Scél Mongáin*, (4) *Tuait Baile Mongáin*, (5) *Comfert Mongáin ocus Serc Duibe Lacha do Mongáin*, (6) passages from various sources, published and unpublished. A glossary of 187 important words follows; also indexes of persons and places.

The second part of the volume belongs to Mr. Alfred Nutt, who, beginning from the Voyage of Bran, weaves together a careful treatise on the primitive Celtic notions of the unseen world, as discoverable in Irish literature. The Celtic beliefs are compared with those of other races, and two conclusions are stated as highly probable. These are: that the vision of a happy Otherworld found in Irish mythic romances of the eighth and following centuries is substantially pre-Christian, and that it finds its closest analogues in the mythic beliefs of Greece before the development of philosophic doctrine. "With these," says the author, "it forms the most archaic presentment of the divine and happy land we possess." A second volume is promised, dealing with the Celtic doctrine of Re-birth.

The book is printed and turned out in the finished style characteristic of the house that issues it. It ought to be added to every collection of Celtic literature.

"If we had any investigations into the history of the Irish language," writes Professor Kuno Meyer in the preface to the "Voyage of Bran," "besides the excellent history of the Dependent, lately published by Professor Strachan, it would probably be possible to determine with accuracy the time in which a particular text was composed." An apology is due to the author and to the readers of the GAELIC JOURNAL for the present tardy notice of this important work, *The Dependent Verb in Irish*, by Professor J. Strachan, of Owens College, Manchester (published by the Philological Society). The book is a monument of patient and thorough investigation in one specialized section of Irish Grammar. One can but echo the wish for an application of the same method to other portions of the field. The student of modern Irish will be interested to know that a number of Dependent forms are in present use. Such are the pres. 2 sg. in -ip,

fut. 2 sg. in -fip, perf. 1 pl. in -amar, and 3 pl. in -aoar. The verb *feaoar*, *ní feaoar*, "I know not," so common in Munster, is a deponent. The Munster *atad*, "thou art," is active; the common *atáip* is deponent.

A new periodical, devoted to the scientific study of the Celtic languages, is to appear this month. It will come from Germany, and will bear the title "Zeitschrift für Celtische Philologie" (philology in the German sense, including literature). The editors are Professor Kuno Meyer, well-known to readers of the GAELIC JOURNAL, and Professor Stern of Berlin. The first number will contain much varied matter, every Celtic language except Cornish and Scotch Gaelic being represented. Among other things it will contain articles on a point of Irish Grammar, by Professor Thurneysen; one on some difficult words in the old Irish Sagas, by Professor Zimmer; a Manx love-song, edited by Professor Strachan; notes on the Milan glosses, by the same; an old Celtic leech-book, by Dr. Whitley Stokes; an edition of *ΔΙΘΕΟ ΔΙΕΛΛΑ 7* *Conaill Cheumais*, by Professor Kuno Meyer; the story of *Cú Bán an tSleibe*, by Mr. D. O'Focharta, compiler of the well-known *Siampa an tSheimh*; an Irish Life of St. Margaret, by Professor Stern, and other interesting contributions.

The *New Ireland Review* for November bears strong witness to the growth of the still hardly conscious feeling among Irishmen that it has come to a choice for them between national culture and national evaporation. The sooner and the more widely this fact is consciously realized, and the more promptly and earnestly and generally action is taken on it the better. The review in question contains further notes on a paper on Carolan, the writer of which does not show any acquaintance with the language of Carolan's songs; an article showing—*map mhasaó pán' n'gal*—that Prince Charlie is a sun-myth of the Scottish Gaelic; "Gaelic Notes on Caesar's Commentaries," ingenious, but not in keeping with the present state of Gaelic philology; a poem on Mangan, and an article on Edward Walsh, two poets who owe much more to our native Irish poetry than it owes to them; and a continuation by Dr. Hyde of his "Religious Songs of Connacht," in which those who can appreciate the expressive power of the pure unmingled stream of Gaelic poetry will find their satisfaction. Dr. Hyde would have done well to collate his version of *Teagairt bhíbhíoch*, with the somewhat defective version in No. 46 of the GAELIC JOURNAL.

The *Ulster Journal of Archaeology* and the *Journal of the Waterford Archaeological Society* continue with marked success their useful work of teaching people that some things worth knowing existed in Ireland even before our system of "National Education." The latter journal is increasing its equipment for printing matter in the Irish language.

The *Contemporary Review* for October and November contains two very interesting papers by Mr. W. Larminie, on the literature of Ireland and Iceland. The gist of the papers is a comparison between the *Táin Bó Cuailnge* and the *Volsunga Saga*.

## BIRMINGHAM GAELIC SOCIETY.

To the Editors, GAELIC JOURNAL.

DEAR SIRs—On Wednesday, the 20th November, 1895, at a meeting convened by the Very Rev. Canon O'Hanlon, V.G., and by myself (as President of the Birmingham Branch of the National League), "The Birmingham Gaelic Society" for the study of the Irish Language and Literature was formed. Canon O'Hanlon was elected as President, and myself elected Honorary Secretary. It was arranged that the Society should meet every Wednesday evening. A class of 19 members was immediately formed for study of the language, and further additions are expected. Rooms and books have been provided, so that there will not be any subscriptions or fees required from members.

I shall hope from time to time to advise you of our progress, and remain yours very truly,

THOS. J. MOORE.

95 Colmore-row, Birmingham.

22nd November, 1895.

CONNRADH NA GAEOHILGE I SCORCAIGH.—  
Oróce ann fuarman tuairpís go mberdeas an "Craobhín doibinn" i n-ár meafís ar a hoct do élog, 7 vo cruinnigeas an meuo. agann fuar an tuairpís rin i Seomrais na bpear nóg 'na dól. Thámis ré éugann 7 Diarmuro Mac Mupéuda i n-aoimpeas leir. Tar éir fáilte o'fearas poimie dúninn 7 éar éir mórán cainte caoine vo beir agann leir vo puarugeamap ar comhóil áirte vo beir agann oróce Dia hdoine a cúis ar fícto ve'n mí, 7 oá réir rin bí rígoruóeas mór agann i n-a foéar. Vo bí Diarmuro Mac Mupéuda 'na éasoirpeas agann. Taóg ua Mupéuda vo éorruis mteasda na horóce le oán Gaehilge as filio Gaehalad i naimieuoá as teasat éar an híoeas doibinn. Annram vo bí beap cleapirpeasda oá deunam as Conóbar ua Crúmin. Rinne ré áirp ar éapraom ve'n gárrar Gaehalad rin vo bí 'fan b'paine 7 i n-áirib eile 'fan éorru as troio i n-ágaró Gall iar mhpueas lunnis. Vo gab páorais Scúnoún áirpán o'ár éum "fáilbe fionn"—Taóg Mac Coirp a ainm ó éapre, 7 vo clóhualas cuio o'á áirpánab 'fan "eipemnas" 7 'fan "Seamróis" timdeall veir mbliadan ficeas ó foin. Fuair an t-óganas boeo báp pul ar éirp leir an gáir oá vtuig ré a áirp 7 a gárad. Rugas é i n-aice "Chuocáiní doarais na biolapue" 7 vo éorruis tréimpe i gCorpáig. Annro fuair ré báp. Vo léig mac mic an Scúnoúnais rígeul ar an "Sgeulue Gaehalad." Fuair an gáirpín ro púioh-óuar na haime ar a' pailb ré 'fan "Sgáruogas meadónas" i mbliadna mar gioll ar feabap a Shaeóilge. Bhi tuilleas oá fáimail rin

ar puabal agann. O' éirp an híoeas 7 tubairp gur éarín leir go mór an rípeus 7 an ríporaro vo éonnas ré ionnainn.

Oróce Dia Ceuroain, a veir ficeas ve mí Shamna, éus Dubglar ve híoe a leicúirp uaró, as tráct ar "Dí-Shacpanuogas na nGaehal." Vo éorruis ar Gaehilge, 7 vo éarín a éomráo linn go mór. Vo bí comhóil mór oaine ann 7 vo biopar go leir gabta le móo Labaréta 7 le glain-éuill an leicúirpue.

Vo bí ar n-obair gádas ar puabal agann gac oróce eile, a. teagairis Gaehilge 7 rígoruóeas. Vo b'é meuo a oáimig ann as rogluim Shaeóilge gur éaríamap buidean an mbonadónais vo poimie ar oó, 7 buidean aca vo éur oá teagairis as Orborp ua hámhúgín.

## THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News, Weekly Freeman, United Ireland, Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner, Cork Weekly Herald, Kerry Reporter; Journals of Cork Archaeological Society and Waterford Archaeological Society, Ulster Journal of Archaeology; in America—Irish-American, San Francisco Monitor, Chicago Citizen, Irish Republic, New York, Nation, San Francisco; in Scotland—Oban Times, Inverness Northern Chronicle.*

All editorial matter should be sent to the Editor, Mr. John MacNeill, Hazelbrook, Malahide. All business communications should be sent to the Manager and Treasurer, Mr. John Hogan, 8 Leeson Park-avenue, Dublin.

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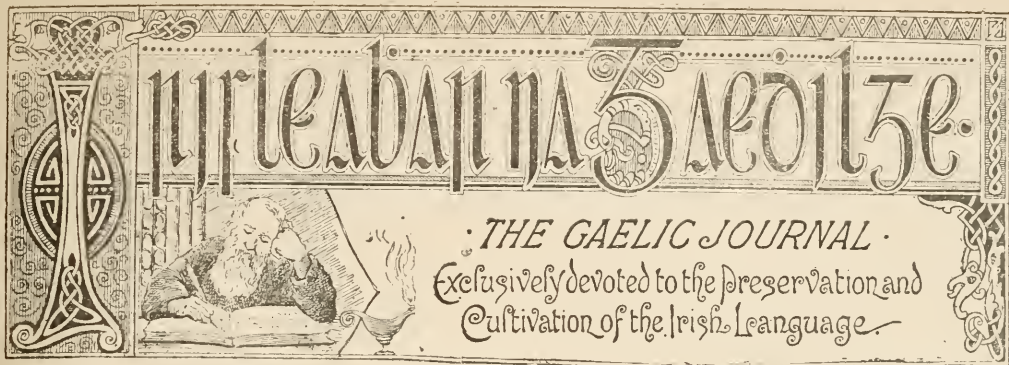
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### TO OUR READERS.

Arrangements with reference to printing have caused an unavoidable delay in producing the present number. To obviate a like delay in the next number, the present issue is marked "January and February." April will therefore close Volume VI., and Volume VII. will commence, like the ancient Irish year, with Bealtaine. Subscribers will receive the same number of copies as if no change had been made.

Subscribers and members of societies to which the JOURNAL is sent are requested to continue their efforts in increasing its circulation. There is every hope that a sufficient increase will be secured to enable the price to be reduced to 3d. per copy. But this mainly depends on our readers, whose interest it concerns only less than it concerns the interests of the language itself.

For the present any person or number of persons sending in advance a subscription of £1 will be entitled to receive four copies of the Journal for twelve months.

### IRISH IN MONAGHAN COUNTY.

From Fore, in Westmeath, through Meath, Cavan and Monaghan to Slieve Gullion, in Armagh, and thence to Carlingford, in Louth, there runs what may be called a vein or thread of Irish without much interruption. In these counties, and also, it is said, in a very small district in the Mourne Mountains,<sup>1</sup> Co. Down, a population of about 14,000—amongst whom there are very few young

people<sup>2</sup>—still speak a dialect\* of Irish that has probably suffered more from the inroads of English than any other form of spoken Gaelic. Fifty years ago, and even later, Irish would appear to have been the common vernacular language of the north of Leinster and the south of Ulster. The boundary on the south would seem to have been the Boyne river, and on the north the planted districts. To the shame of the natives, be it said, this state of things no longer exists. In this stretch of country the native tongue has been waning, or, as the peasantry say, "wearing out," very fast, and, if things go on as at present, will probably be extinct there in ten or fifteen years.

The Irish of the district referred to is a variety of the Northern or Ulster dialect (canamant Cúige Uladh),<sup>3</sup> of which it forms a sub-dialect, pretty well defined by some peculiarities of its own in pronunciation and vocabulary. Many of these appear in the phrases and dialogues in Neilson's Grammar. This Irish is very closely related to the Irish still spoken in the mountains of Tyrone and Derry, and in the Glens of Antrim, and a little less nearly to that of Donegal. There appear to be two varieties of this Southern dialect of Northern Irish. These may be called Meathian (M) and Oirghiallan (O), from the ancient territories in portions of which they survive. They differ especially in the pronunciation of ao, aoi, eá, f, b and p broad, n̄g, and of

\* In all that is said of dialect and dialects in this paper, the word is to be understood to denote distinctions of a very limited scope.—ED.



Oh, *ḡ*, are often fully sounded when medial or final (O), *e.g.*, *meaðair* = *meýir*, or *MeGir*, *ḡeð* = *sheý*, *ḡinnḡeaḡann* = *dinshāyin*, *ḡeðá* = *feýa*, etc.

Th medial is silent. lengthening preceding vowel, *e.g.*, *aḡair* = *á-ir*; *leirio* = *léit*; *leḡair* = *lé-ai*, etc.

Am = ou nasal always, never like *ō*, as sometimes in Donegal.

In O the vowels *a*, *o*, and the digraph *ea* are lengthened before *-iun*, *-il*, *-io*, *-it*, *-nl*, *e.g.*, *cáin*, *cáimán*, *cáimað*, *ḡánḡair* (= *ḡannal*), *ánnlann*, *ḡállta* (but *ḡállta*, M), *Táirlaḡ* (= *ḡoirḡeal-ḡaḡ*), *bálta*, *áit*, *áitán*, *cóin*, *óoin*, *óirlaḡ*, *cóimeál* (for *cóiméal*), *bóiro*, *cóiro*, *ḡeáimait* (for *ḡeairḡait*), *ḡeáin* (M, *ḡeáin* for *ḡeáima*). *ḡeáltaime*, etc. This lengthening is not found in Meath.

Terminations: *óin* = *ar*, more rarely *ör*, and *-éin* = *ar*; *-án* = *an* (like *an* of *can*), *e.g.*, *ḡleanntán*, or *ön* (like preposition *on*), *e.g.*, *amaván*; *-éal* is pronounced *eál* (*-al* in valley), *e.g.*, *bui-ḡeál*, and similarly *-éao* = *eáo*, *e.g.*, *bairḡeáo*; *-áil* = *al* in valley; *-óḡ* = *öG* (*ö* not obscure), and often *aG*, as if *-eas* or *aḡ*. In all these the value of the long vowel is replaced by a *distinct* pronunciation of a *short* vowel. In *-úin*, *-ún*, the vowel is short and obscure, *e.g.*, *ḡairḡin*, *páitḡin*, etc.; *-ín* = *een* in Meath, but in Oirghialla it is shortened to *-in*, *e.g.*, *lóitḡin*, *búitḡin*, etc. It appears to have no diminutive force.

The pronunciation of the future and conditional of verbs in *-iḡin* varies. The 1st sing. cond. would seem to be pronounced in five different ways: *-oḡainn* (rare) = *öhin*; *-aḡainn* (usual form) = *ahin*, or *aain*, *e.g.*, *ḡáirḡaḡainn*; *-oḡainn* = *a-win* (common), *e.g.*, *ḡean-ḡoḡainn*; *-aḡainn* = *ayin*, *e.g.*, *ḡinnḡe-aḡainn*, *ḡoinne-aḡainn*, etc.

In 2nd sing. cond. the *f* is always pronounced, even where it ought not to be, *e.g.*, *ḡuitḡeá*, *ḡeipeá*, *ḡiobairḡá* (= *hürfau*), etc. O.

The pronouns *mé*, *ḡé*, *é*, *ḡiao*, *iao*, are commonly pronounced *mea*, *ḡea*, *ea*, *ḡeao* (*ḡioo*), *eao* (*ioo*), though they

sometimes get their proper full pronunciation.

As accusatives and with the passive voice, *inn* and *ib* (or *h-ib*) are used, and not *ḡinn* and *ḡib*.

The synthetic forms of the following are used: Pres. 1st sing., always, as there is no analytic form; 2nd sing., not infrequently; 1st plur., usually; Imperfect and Cond. 1st sing., 2nd sing. and 1st plur., always, as there are no analytic forms for these persons; Past 1st sing., in reply to a remark, question, etc., but the *-ar* (*-ear*) is commonly pronounced *-air* (*-ir*), though the correct form is also heard [in songs this form occurs frequently in every kind of phrase]; 1st plural, usual in Farney, rare in other places; Future 1st sing., in reply to a question, etc., but like *-ar* the *-ao* (*-eao*) is usually pronounced *-ao* or *-io*; 2nd sing., in answer to remarks, etc., 1st plur.; Opt. 2nd sing., not infrequently, 1st plur.

The following are some peculiarities I noticed in the dialect of Farney: *Muro* for *ḡinn*, although to the north and south of Farney we find *munn*; *ear* is often pronounced *eir*, *e.g.*, *ḡeair* for *ḡear*, *ḡeairḡain* for *ḡearḡain*, etc.; *ea* for *io* in some words, *e.g.*, *eanann* for *ionann*, *eanao* for *ionao*, *ḡeair-caoim* for *ḡinḡcaoim*, *ḡeannḡuirḡ* for *ḡionḡuirḡ*; *ionn* for *ann* (in it, there); *ḡá* for *oá*, if, commonly, though *oá* and *á* are also heard; *ḡeinn* for *bḡeir*, *e.g.*, *ḡaoil ḡe ḡeinn* *ar* *á'-bḡeair*; *ḡá* (*ḡó?*) for *ḡoin*, as, so; *ḡá* *liá't* for *á* *liáet*; *ḡiaoḡas* (= *ḡiaoḡós*) for *ḡiaoḡán*; *éa* for *ia* in a few words, *e.g.*, in *ḡian*, *ḡḡiáetán*, *ḡial*; *ḡiáit* or *ḡiáit* (*cp.* *ḡiáit* in Donegal), for *ḡiáit*, but the latter is used too; *ḡaonḡair*, pron. *Nanāwār* (*Nināwār*, M.); *ḡeannḡain* and *ḡeannḡain* for *ḡeannḡain* (*ḡeannḡain* often in poetry, *ḡionḡain*, M); *ḡimleao*, chimney; *ionna* for *i*, in, *e.g.*, *ionna ḡairann*, in a tree; *ionna ḡeáirḡeá*, in a forge; *ionna ḡḡiáetá*, in a grate, etc., though *i* is also in use; *e* of *eo* is silent in *ḡeo*, *ḡeoir*; *uḡ* for



cum (cúige), though cúige, cúig, cúg, and 'un (pron. in) are also used, *e.g.*, Tá me 's 'ul 'uis 'a' Chluair, I am going to the Cross (Crossmaglen), whereas in Armagh (Orior) Tá me 's 'ul 'un na Cluair would be said.

Initials of nouns preceded by article and governed by preposition are treated as follows: *b* is eclipsed, even when following prep. *do* (or *de*), *e.g.*, *do'n mbainne*, etc.; *c*, *g*, and *p* are aspirated, and *r* is what is commonly called "eclipsed" by *τ* (but this change is really aspiration), though I met two instances, at least, of *r* unchanged; *r* would seem to be either eclipsed or aspirated at pleasure; *o*, *τ*, and *m* suffer no change. In the other portions of Oirghialla, the usual Ulster usage is observed, eclipsis being quite unknown.

There appears to be a tendency to substitute *á* and *a* for *ó* and *o*, respectively, *e.g.*, *τáirneac* for *tóirneac*, *τairann* for *toirann*, *funneas* for *funneos*, *τairiál* for *toiriál* (= *τairiál*, *fuláir*), etc.

*Pa*, the relative form of the past tense of *ir* appears to have left a trace in this dialect, as the following examples tend to show:—*An τairiur 'a mó acú, an τearuine 'a mó acú, an τéas 'a veire*, . . . *an τairiur 'a mó acú, an τéas 'a veire*, . . . *an τairiur 'a mó acú, an τéas 'a veire*, etc. Compare *pa* of *ful pa*, before, which is always pronounced *fol 'a*.

As in Manx, there is a tendency to drop the *τ* of *-acú*, *e.g.*, *τairiur* (*Farsinaa*) for *τairiur*, *τairiur* (*dhaenaa*) for *τairiur*, and *émpeacú* sometimes = *aenaa*, and even *aeraa*. This, however, is not general.

In some words *o* becomes *l*, *e.g.*, *báirleac* for *báirleac*, *τáirleac* for *τáirleac*, etc.

The barony of Farney is the most southern and eastern part of the Co. Monaghan, and borders on the counties of Armagh, Louth, Meath and Cavan, forming part of the district lying in a direct line between Fore and Slieve Gullion, as mentioned above. The proper orthography is *Fearnmhagh* (the alder plain), a name descriptive of the locality down to comparatively recent times. In ancient times it was included in the kingdom of Oirghialla or Oriel. The

O'Carrolls, as kings of Oirghialla, were the early rulers of Farney, but in later times it fell under the sway of a branch of the MacMahons, who retained it until subdued by the English in the reign of Elizabeth. Farney was so wild, hilly and uncultivated, it was thereby saved from being planted with foreigners as other parts of Ulster were. So that its inhabitants mostly belong to the ancient race, simple and primitive in their habits, and leading an humble life amid their native hills. And here the old sweet tongue of their ancestors was almost the only one spoken till about 50 years ago. So ignorant were they of English at that time, that they requested their priest, whenever they had one who could speak Irish, to preach to them in Irish, as being the only language they well understood, and many of the old people now living were taught the Irish Catechism and confirmed therefrom. However, the Irish language has suffered terribly during the last fifty years in this district, and if allowed to go on as it has been, in fifteen or twenty years more there will not be a trace of it left nor a word of it to be heard from one end to the other of Farney. That ignorant prejudice against the language which existed in other places, existed here also, and did a deal of harm; however, it has almost entirely disappeared.

"The present state of Irish in this district is this: The older people, say those over 65 or 70 years, all can speak Irish well; most of the middle-aged people—the grown-up men and women of to-day—understand Irish, and many of them speak it fairly; but of the rising generation, say those under 30 years, not one of them can speak or understand it. I don't speak here for all Farney; there are some parts of it where the case is even still worse. However, they say, 'The darkest hour is that before the dawn.'"

The above extract is quoted from an account of Farney sent me by Mr. Henry Morris, of Cashlan East, Carrickmacross, to whom, and also to Mr. John M'Groder, Lisdoonan N.S., I am deeply indebted for assistance rendered in making a collection of the oral literature of the district during

Fuarò rí ríor 'un a núm-ra, 7 tós rí an

chocán ime aih. N'air a fuair fe an  
chocán, bain fe amac.<sup>38</sup>

Táinig a' fear a baile 'ran oróce.

"Tomair cá<sup>39</sup> h-é bí agam," aoiri rí.

"Cá h-é bí agat?"

"Sgriob liaé an eáiríais, 'feair a iab an  
chocán ime agao a' féiteam aih."

"Ó!" aoiri fe, "Cian n'oonóige bo't!  
Cá iab 'féiteam aih aon nouine agaimn.  
Ní<sup>40</sup> agaimn aoiri ac' a' marc<sup>41</sup> a iairbáó;  
béir rí 'n-a tairiamn<sup>42</sup> oo'n zobáiríoe,"  
aoiri fe.

Fuair fe búiríoe<sup>43</sup> aih maroin. 7 ou-  
air fe leir a' marc a iairbáó. Iairb an  
búiríoe a' marc, 7 ouir fe irteac 'ra  
cobán 1. O'iméiz an fear 'un na h-oiríe.  
Fuair a' bean ríian, 7 o'fás rí ríora feola  
airíac aon zair zobáiríoe 'a iab 'ra záir-  
oairí.<sup>44</sup>

Táinig a' fear a baile rá coiríearíar,<sup>45</sup>  
7 é claoiríe ráríais<sup>46</sup>. Cuair ríao a  
coolaó. Cár bí'aoa zuir oúiríais<sup>47</sup> an fear  
'ran oróce. O'fíoríais<sup>48</sup> ré oo'n mnaoi,  
"Zo vé 'beir a léat<sup>49</sup> feo 'maoairí' rá'n  
toiz?" "B'féaríaríoe zo beir aiz an  
feol," aoiri rí. O'éiríais an fear a' ouir  
fe a cuir éaoais aih.

"Iméaca me aoiri," aoiri fe, "Véal mo  
cinn!"<sup>50</sup>

"Véir míre leat," aoir a' bean.

"Cá bíonn!"<sup>51</sup> aoir a' fear. "Cá bíonn  
tú liom," aoiri fe, "Má bíonn tú liom  
tairiamn a' ouirí in oo véirí."

O'iméiz ríao leobéa<sup>52</sup> zo iab ríao ag 'ul  
tairína cloríe. N'air a fuair an bean  
tairína, iunn a' ouirí tairiamn móir.

"Zo vé ríao?" aoiri fe.

"Ó, an ouirí," aoiri rí, "Náir 'ubairí  
tú liom an ouirí a tairiamn mo véirí?"

O'iméiz ríao leobéa zo iab<sup>53</sup> iríais 'ra  
coill. Cuair ré ríar ionna<sup>54</sup> zairiamn, 'r  
lean a' bean ríar iní a' ériann e. Cár  
bí'aoa zo<sup>55</sup> oairíe ríaríao<sup>56</sup> iobairí. Bí  
oirí<sup>57</sup> móir airí 7 oirí leobéa. Laúair a'  
bean leir a' beair.

"Cairíe me an ouirí ríor oiríú," aoiri  
rí.

Cairí an ouirí oiríú. N'air a cuir an  
ouirí aih na iobairí, ouairí fearí acú,  
"Náir 'ubairí me ríao oo'n obairí feo bí  
agaimn? Sin na ríaríarí' tairíam oir-  
iamn!" O'iméiz na iobairí 'n-a iúé a'í  
éairí an fear 'r 'a bean anuar ar  
a' ériann. Érianníais ríao a' t-airíao 'r a'  
t-oir. Cuair ríao a baile. Bí oiríais máir  
oiríú<sup>58</sup> zo oirí lá a mbáir.

Sin é mo ríeal-ra, 7 bíob<sup>59</sup> in oo véal-  
ra, 7 ceairíe ríao buirí in mo véal-ra.<sup>60</sup>

#### THE LOT OF A LUCKLESS WOMAN.

There was a man once, and it matters not whether  
there was or was not, and he was working with a farmer.  
He brought home a *kiln*, and said to his wife, "When  
you rise in the morning get a sieve, and when the meal  
shall be sifted, put it into the hogshead." The woman  
rose, and she went to sift the meal. She put her hand  
into her armpit to search for a louse. The louse fell into the  
meal. She went searching for the louse through the meal.  
She could not find it. She brought it (the meal) out on  
the hill. A great wind came and took with it the meal,  
and when the man came home at night, he saw the ground  
white. As he was coming in to his wife, "I do not  
know," says he, "what has left the ground so white  
without frost or snow."

"It is I who went sifting the meal," said the woman.  
"A louse fell from me. I could not find it. A great  
wind came and took all the meal from me."

"Oh! wretched lot of an unlucky woman!" said the  
man; "now we have only a boot of gold, and we shall  
keep it for the sore foot."

On the morrow the man rose early in the morning and  
went to his work. It wasn't long till there came in a  
man who had a sore foot. The woman welcomed him.  
"You are welcome," says she; "perhaps you are the man  
of the sore foot."

"Oh! it's sore enough, my dear," says he.

"If so, there is a good thing here waiting for you;"  
and, thereupon, she gave him the boot of gold.

The husband came home at night from work. "Guess  
who called on me to-day," says the wife.

"Who called on you?" says he.

"Yon man, for whom you had the boot of gold  
waiting."

"Oh! wretched, unlucky lot! I hadn't that waiting for  
anyone, but it was keeping for ourselves till we would  
have need of it. Well, we may walk altogether out of the  
house. We have now only a crock of butter," says he;  
"we shall keep it waiting for the 'Gray Sweep of  
Spring.'"

On the morning of the morrow they rose early (so) that  
the man went to his work. A man who had a big gray  
head on him came in.

"Perhaps you are the 'Gray Sweep of Spring,'" says  
she.

"Troth, I am gray enough," says he.

"Oh! tell the truth! If you are the 'Gray Sweep of  
Spring,' there's a good thing here waiting for you."



She went down to her room, and she lifted the crock of butter on to his back (*i.e.* on him). When he got the crock he made off.

The husband came home at night.

"Guess who called on me," says she.

"Who called on you?"

"The 'Gray Sweep of Spring'—the man for whom you had the crock of butter waiting."

"Oh! says he," "wretched lot of an unlucky woman! we hadn't it waiting for anyone. We must now only kill the cow. It'll be *kitchen* for the cabbage," says he.

He got a butcher in the morning, and told him to kill the cow. The butcher killed the cow and put it into the tub. The husband went to the work. The wife got a knife and left a piece of meat on every cabbage-stalk that was in the garden.

The husband came home at dusk, exhausted and tired. They went asleep. It wasn't long till the husband woke in the night. He enquired of the wife, "What brings so many dogs about the house?" "Perhaps they are at the meat," says she. The husband got up and put on his clothes.

"I'll go now," says he, "head foremost."

"I'll be with you," said the wife.

"You'll not!" said the husband; "you'll not be with me! If you'll be with me draw (*i.e.*, close) the door after you."

They went on till they were going across a ditch (*i.e.*, stone fence). When the woman went across, the door made a great noise.

"What is that?" says he.

"Oh, the door," says she. "Didn't you tell me to draw the door after me?"

They went on till they were in a wood. He went up into a tree, and the wife followed him up into the tree. It wasn't long till a band of robbers came. They had a great deal of silver and gold with them. The wife spoke to the husband.

"I'll throw the door down on them," says she.

She threw the door on them. When the door fell on the robbers, one of them said, "Didn't I tell you to cease this work of ours?" That's the heavens falling on us! The robbers went away running, and the man and woman came down out of the tree. They gathered the silver and the gold. They went home. They were well off till the day of their death.

That is *my* story, and (may there be) a straw in *your* mouth, and a long yellow buttercake in *my* mouth.

[A variant of the above story was published in G.J., April, 1895, by Domhnall Ó hUallacháin, under the title "nae maire ná bionn gan éall."]

#### NOTES.

<sup>1</sup> This is doubtful; County Down may now be styled a *connae galla*, or thoroughly Anglicised county. <sup>2</sup> I have been informed that Irish is spoken by all the natives, young and old, of Drumintee, in Louth; also in Omeath, in the same county, some young people can speak Irish.

<sup>3</sup> The Northern Irish is of much the same type in each district in which it survives; its sub-dialects are as closely related to one another as those of the other provinces.

<sup>4</sup> The usual interrog. pron. in O. = which, as here; who, *e.g.* *gá leir é* = *cia leir é*; where, *e.g.* *gá bheil tú?* It occurs in Keating's "Three Shalts of Death." <sup>5</sup> As in Munster for *ag*. <sup>6</sup> A kilncast, *i.e.*, a quantity of meal, &c., dried in a kiln. <sup>7</sup> For *innaon*. <sup>8</sup> Recte *éipeácar* or *éipeácar*. <sup>9</sup> *raḡ*. <sup>10</sup> *Cia é naḡe*. <sup>11</sup> Pron. *iḡeáe*.

<sup>12</sup> Pron. by others *ucraio*. <sup>13</sup> For *cuair* as in Connaught; *cuair* will be found *infra*; sometimes I was uncertain as

to which I heard. <sup>14</sup> For *oo cuaircuige* (*cuaircuige*), a *cuaircuige* below for *oo cuaircuige*. <sup>15</sup> I have also heard *éirio* for *éirio*. <sup>16</sup> For *éa otiocrao*. <sup>17</sup> For *énoc*. <sup>18</sup> For *connaic* or *connaic*. <sup>19</sup> Both *fuil* and *feil* are used in O.; *go bfuil* (wil, wel), and *go bfeil* (vel) occur below. <sup>20</sup> *ḡá* (pron. *gau*, like *ḡá*, where, *q. ḡó*) for *conh* is peculiar to Farney. <sup>21</sup> *uile*. <sup>22</sup> The translation of this is only tentative. The reciter did not understand *cpann*, which I take to mean lot or fortune (*cpann oo cup*). *Donóg* = a poor, wretched woman, or one without sense; *donóg boct* would be applied to a begging woman. Mr. McGroder, senior, in this story heard *cpann dona boct*, which is apparently a better reading; it has been inserted in one place to supply an omission in recital. <sup>23</sup> This conjunction (*áct*), always pronounced without its *τ*, is still further contracted in O. and M., where it gets no more sound than *aa* or *a*. <sup>24</sup> *Uirio* for *uir*; we find *uirio* in preceding phrase with *cup*. In Scotland *op*, and sometimes *put*, is said. <sup>25</sup> Also = attending on you, as in the following stanza, which I heard in Orior, County Armagh:—

Ceirte mna d'eaḡ a t'aimc ó'n eapraio,  
nár bliḡ bó a'r nár fúm arán,  
nár fínioh uirín caol no garb.  
'féteam op féim a'r tú 'oo leanb.

<sup>26</sup> Pron. *adhee*; *uair* and sometimes *wo* is also used for *úo*; *eairio* is the most usual. <sup>27</sup> In O. commonly, as here pronounced on (*án*), and sometimes contracted to *n*.

<sup>28</sup> For *oá congháil*. <sup>29</sup> For *gnat'eac*, *sc. gnothach*, Muns. *gnó*. <sup>30</sup> Usually pron. *peatamuro*. <sup>31</sup> *Toirḡ* (thee) for *tiḡ*; *teac* is unknown as nom.

<sup>32</sup> *Sḡrob*, a snatch, a grasp, O'R. [the usual word in Farney and elsewhere in O. is *ḡrán*]. Mr. McGroder heard *ḡriub* *liac* *an eapraioḡ*, the Gray Scrape of Spring, in this story, and this is the reading in Mr. O'Holohan's version. <sup>33</sup> As far as I know neither *oeaáio* nor *oeáim* (or *oeáma*) are ever eclipsed in Ulster Irish, *e.g.* *An oeaáio re a baite?* *An oeaáim re e?* <sup>34</sup> For *ceann*; general in Ulster. <sup>35</sup> For *peuoaroe*; *b'* for *buó* through confusion with *b'féroip*, which is equally in use, and also occurs in story. In Armagh (Orior) I also heard *peuoaroe* and *p'féaoaroe*. In Munster *p'féaoaroe* is often said through a different error. <sup>3</sup> The usual word for indeed in O. and M. For *m'fioir*, my truth, (Rev. Father O'Growney), and it is often translated "Truth (that, &c.)" The final *c* is unexplained. <sup>37</sup> This verb appears to be peculiar to O. and M. <sup>38</sup> = *buail* *re amaé* which is also used. In many phrases *bain* and *buail* seem to be synonymous in this district, *e.g.* *bain re fúm*, and *buail re fúm*, both = he tripped me up. <sup>39</sup> *Cá* is as usual as *ḡá*; the two forms appear to be used indifferently.

<sup>40</sup> In the Irish districts of Ulster outside Donegal, *ní* is only used with *fuil*, *e.g.* *ní fuil*, *ní fuil* (el), or *ní bfuil*; the latter I heard but once. <sup>41</sup> The usual word for "cow," *bó* being restricted to songs, &c. Though the *m* of *maic* is not aspirated in the nom., the genitive is feminine, *e.g.* *upbail na maice*, the cow's tail; also the fem. pron. *í* is used. Coney's dict. has "maic, gen. maice, sm." <sup>42</sup> This word and *annlann* have the same signification, viz., *kitchen* or condiment. In Farney *annlann* is remembered by some as a word formerly in use. In Louth (Omeath) I heard only *annlann*. In Orior, Armagh, *taipann* and *annlann* are both known, the latter being often contracted to *annal*. *taipann*, condiment, O'Don. suppl. to O'R. With *taipann* the preposition use is either *oo* or *le*, *e.g.* *ḡheana re taipann oó'n ḡhobáioḡ*, *ḡheanao ḡáinne palann taipann oó leir na ppeácar*, *béir taipann aḡann*

leir na pteátoir, &c. : with annlann only le appears to be in use. <sup>43</sup>For búroir or búiteoir (Coneys). <sup>44</sup>For gairrós, as úorn for uorn, &c. <sup>45</sup>Comfeargar i. an oróce ag éirge túb; cá comfeargar na h-oróce ag teáct, the dark night is coming (Corrigan). In other parts of Ulster the meaning is "evening" (= tpeáctóna), and in Donegal "twilight." In Munster, as I have been informed, eargara lae 7 oróce is said. Cp. sc. feagar, and Manx fastyr (pron. fearcar), "evening." <sup>46</sup>I also heard párruige in Louth (Omeath). <sup>47</sup>For úuirig or úuirig. <sup>48</sup>For úuirig. <sup>49</sup>Pron. léit; perhaps léitio is the word, but it was explained "so many," and should then be for liáct, though the usual phrase in Farney is gá liáct (for éom liáct or perhaps cá liáct?) In Orior, Armagh, I have heard a liáct, and 'liáct rin. <sup>50</sup>A common phrase in Farney. It is for béal mo éinn poimam. See G.J., No. 36, vol. iv., p. 49, 'so gluaire, buó cuma leir cá h-ionao, áct imteáct ar a gáir, beul a éinn poimhe, &c. <sup>51</sup>The present tense often has a future meaning in Northern Irish, hence the use of it here in answer to future tense. There is also a tendency in Ulster to use only the 3rd sing. in reply to a remark, question, &c. <sup>52</sup>Pron. /ow-ha or /ofa; leob is in use also. <sup>53</sup>Rabaoar being obsolete in Ulster, the 3rd sing. rab takes its place, wherever the synthetic form would be preferred in the other provinces. <sup>54</sup>For i, evidently an extension of ionn = ann. <sup>55</sup>This appeared to be pronounced like a ('o). <sup>56</sup>Sgata in the other provinces. <sup>57</sup>For úpear, which is also said. <sup>58</sup>They were in good circumstances, or wealthy; uóig, way, means of subsistence. <sup>59</sup>Pron. like bróct, and so spelled by O'R. <sup>60</sup>A usual ending of stories.

Seorain Laoroe.

(Tuillead).

A BRANCH OF THE LEAGUE FORMED IN FARNEY.—On Sunday, December 8th, a meeting was held in Lisdoonan National School to establish a branch of the Gaelic League in the barony of Farney, County Monaghan. Mr. J. H. Lloyd attended on behalf of the Central Committee. The chair was occupied by the Rev. Father McPhillips, C.C., Donaghmoynce. Mr. Lloyd addressed the meeting and spoke on the principles of the movement and explained the objects and work of the League. He especially thanked the chairman for the part he had taken in inaugurating the movement in the district. Mr. Lloyd spoke both in Irish and in English. Resolutions were then adopted forming a branch of the Gaelic League, and appointing a committee and officers. The Rev. J. McPhillips, C.C., was elected president. Mr. John McGroder, National Teacher, Lisdoonan, treasurer, and Mr. Henry Morris, hon. secretary. The president, in reply to a vote of thanks, urged the members, as they had now put their hands to the plough, not to stop or look back till they had made the movement successful in their locality.

Irish classes have been formed for some time. They meet every Monday and Thursday in the National School, Lisdoonan. There is a good attendance, and excellent progress is being made.—HENRY MORRIS, Hon. Sec.

NEW BRANCHES OF THE GAELIC LEAGUE.—During the past month three Irish Language Societies have affiliated themselves to the Gaelic League, one in Donegal town, one in the city of Waterford, and one in Birmingham.

## SÉADONA.

(Ar leanaimant.)

Ag teáct i gcomhgar an tige úo,<sup>1</sup> 'uairig ré na rui ag camt go háiró fé mar beróeáó rgeál móir éirgin ar riuabál<sup>2</sup> acu. Nuair éáimig ré irteáct oo rtaoaoar. 'D'farruig ré úioh cao oo bí ar riuabál<sup>2</sup> acu. Bí ionghao oréa é oá farruige, mar níor gndá leir don trum oo éur 'na gcomráó.

"Tá," arfa tuine acu, "muntri mheíl oo beir i mbuáoir ar maron ionu."

'D'feuc Séadona 'na éiméall. "Agur cá bfuil mheál?" ar rrean.

"'D'fan ré ra' baile," arfa 'n fear a labair. "Tá báille ag teáct ann ag tógáil éioa. 7 ní uerum go bfuil don leat-rimgin airig ré úin tige acu."

Níor úein Séadona áct capáó 7 imteáct an uoir amac.

Baintreac<sup>3</sup> oob' eao máeari mheíl. 'Do úein ré ceann ar a gáir ar éig na baintreige. Bí toarac ar an mbáille aige 7 ní raib áct ram. 'D'fáilte an baintreac<sup>3</sup> poimig.<sup>4</sup>

"Cao tá uairó rin?" arfa Séadona.

"Tá an éioa," ar rui.

"An móir é?" ar rrean.

"Fice punt," ar rui.

"Seo," ar rrean. "Tá punt ra' tpeactim ag uil oo mheál. Sin fice punt oá ráó poim ré úuit."

"Airu," ar rui, "cao ar a fon go rtaoairá an oiréao ram airig oom poim ré?"

"Ar fon an tSlánuigéioa," ar rrean.

"Go rtaoair an Slánuigéioa a luac úuit!" ar rui.

Bí ré iméigéte rui a raib uain aici ar a tuillead oo ráó. Táimig an báille irteáct. Iata bán air. Pluc air. Puir móir-éuireac air. Camgcin raiair air. Mumeál beaúigéte air. Capós béréoe glar-caoraac air. Bolg móir air. Táim leatán air. Colparóe air. Bata rrom rraigim uuib 'na lámh. É ag cneaoais 7 ag réroeo. "Éioa nó rreilb, a bean an tige," ar rrean.

“Sob. Ó! am bhuatair ‘r am bapa, a Pég, nac bfeaca oróiré muath ar Séasán an aonaiḡ aét é.”

Pég. Agus nac báille Séasán an aonaiḡ, a ḡobnuir?

Sob. Am bapa iḡeath oar nuóig.

Pég. Cao eile mar iḡ? “Cíor nó feilb, a ḡean an tḡe,” ar iḡeian, oḡieac mar oéaḡaḡ Séasán an aonaiḡ é. “Do ḡlaoirí rí ar a mac.”

“Seo a tḡicíl,” ar iḡir, “comaiḡuḡ é iḡ 7 tabairt oḡn ouine mḡacánta rḡ é.”

“Do leat a tḡúle ar tḡicéal, mar ní feacair rḡ Séaona aḡ tabairt an aḡiḡrḡ oá mátair, 7 do leat a tḡúle ar a mbáille, mar ní maib aon comne aḡe ḡo maib aon leat-ḡingim aḡiḡrḡ rḡ tḡ. ḡlac rḡ an cíor 7 tḡe rḡ a bḡear aḡ, 7 iḡ é bḡ ḡo cḡáirḡte cancaḡiaḡ, mar bḡ an áit ḡeallḡta aḡe an maḡoirḡ céaona do ouine eile ar bḡeib mḡat.”

“Seath,” arḡa Séaona, aḡ teact a baile oḡ;<sup>5</sup> “má bḡ ḡnó rḡir lḡmaib<sup>6</sup> aḡe aḡ lot maḡeara mo rḡḡillḡe, bḡoḡ ḡnó iḡ mḡ ‘ná é anoir aḡe aḡ lot tairḡe an fḡeao punt. Iḡ oḡig liom nac mḡrḡe oḡm an ḡnó rḡim oḡḡaḡail rḡir é fḡim 7 an baḡtḡeac.”

Táimḡ rḡ a-baile 7 cḡiom rḡ ar an obair. Ba ḡearrḡ ḡo maib mḡicéal iḡeac ‘na oḡairḡ 7 do cḡiom rḡ ar an obair. Nḡoir labair aon-ne’ an cḡur eile oḡn lá 7 ní maib le cloirḡim ann act bog-ḡeaoḡail na bḡear, anál fḡaoa cḡiom Séaona, mion-buillḡe na ḡearrḡ mbeaḡ 7 tairḡianḡ 7 fḡáḡaḡ an tḡnáta céaḡiaḡ.

Nuair cḡairḡ mḡicéal a-baile an orḡce iḡ, oḡnuir a mátair do cao oubaḡrḡ Séaona le lḡm an aḡiḡrḡ do tabairt oḡ oḡ,<sup>5</sup> ḡo oubaḡrḡ rḡ ḡuir ar rḡon an tḡlḡanuḡḡeḡrḡa do bḡ rḡ oá tabairt oḡ. “Do bḡ ionḡnaḡ oḡra aḡaon, mar nḡoir b’ é a oḡuairḡim maib ḡo maib punn cḡáibḡeacta aḡ baḡt le Séaona.”

“Do ḡluair mḡicéal aḡ rḡḡuirḡeact 7 oḡnuir rḡ do buacáill eile é. Ba ḡearrḡ ḡo maib rḡ fḡaoa rḡiḡirḡ ar fuair na

oḡitḡe.<sup>7</sup> “Oḡaḡḡ Oiaḡmaḡo lḡat é. “Oḡaḡḡ an báille é. “Oḡaḡḡ Saḡb é.

“A oḡar,” arḡa Saḡb, “ar aḡiḡḡir cao do oḡin Séaona le oḡéḡeanaiḡe?”

“Nḡoir aḡiḡḡear 7 iḡ cuma liom.”

“Soḡ’ a oḡar, do cḡeapamaḡ ḡo maib cḡall aḡe.”

“Aḡuḡ 7 cao do oḡin rḡ?” arḡa Oiaḡmaḡo.

“Do oḡin rḡ an tḡaḡal—ḡuro náir cḡeir maib aḡiḡ,” ar iḡir.

“Agus cao é an tḡaḡal iḡ oḡeieannaḡe ata oḡanta aḡe?” arḡa Oiaḡmaḡo.

“Tá,” ar iḡir, “oḡl 7 céao punt aḡiḡrḡ do tabairt oḡn tḡnaḡmaḡie<sup>8</sup> beaḡ rḡim cḡuar, mátair tḡicíl bacaiḡ.”

“Aḡuḡ a Saḡb, ná cḡero é.”

“Ó ḡo oḡeḡim a oḡar, ní ‘l fḡocal bḡeḡe ann. Iḡé an báille fḡim oḡnuir oḡm é. Ní feaoar cá bḡuair rḡ an t-aḡiḡeao ḡo léir. Agus oar nuóim, cao é an tairḡe do aḡiḡeao do beḡ aḡe má ‘r mar iḡ do cḡeapann rḡ é do rḡaoileao uarḡ? Iḡ maḡ a oḡnuir<sup>9</sup> an cleaḡmaḡr do bḡuḡeao an uair úr. Ní cḡuirḡim a cḡaḡuḡaḡ ḡo bḡiáḡ oḡom mé beḡ rḡḡta aḡ amaḡán.”

“Am bapa a Saḡb,” arḡa Oiaḡmaḡo, “Ní mḡe do bḡir é.”

“Oḡe 7 oarḡa lḡat!<sup>10</sup> a ouine, cia eile bḡir é act tḡra? Oáir nuóig ní haḡlaḡo a mearḡá a iáḡ ḡuirab é Séaona do bḡir é.”

“Anoaiḡ, a ḡaḡain, ní oḡca ḡuir bḡir aon-ne’ é. Ní maib rḡ ann le bḡuḡeao,” arḡa Oiaḡmaḡo.

“Ní maib rḡ ann le bḡuḡeao!” ar iḡir. “Ní maib 7 ní beḡ. Iḡ oear an rḡaḡar ouine cḡu! Ní maib rḡ ann le bḡuḡeao! Iḡ oear an cḡant í iḡm uarḡ-rḡ. Sim iao do comaiḡrḡim uile 7 a ḡelann cḡuḡa i ḡeḡiḡ acu, 7 cao tá oḡanta aḡat-rḡ? Ní maib rḡ ann le bḡuḡeao! Ní maib 7 ní beḡ!”

Anḡrḡim do cḡiom rḡ ar ḡol. “Oḡeḡḡ Oiaḡmaḡo 7 buail rḡ rḡor cḡum an oḡuir 7 cḡuir rḡ a ḡuala leir<sup>11</sup> an uḡrḡam 7



o'feuc ré ríor an bótar 7 annarín o'feuc  
ré ruar an bótar.

(Léanraí de reo.)

TRANSLATION—(CONTINUED).

As he was approaching the house he heard the men talking loudly, as if they were discussing some important matter. When he came in they stopped. He asked them what their subject of discussion was. They were surprised at his asking it, as it was not usual with him to attach any importance to their talk. "The matter is," said one of them, "that Michael's people are in trouble this morning." Seadna looked about. "And where is Michael?" said he. "He stayed at home," said the man who spoke. "There is a bailiff coming there to demand rent, and I don't say they have a halfpenny of money under the roof of the house." Seadna only turned round and went out the door. Michael's mother was a widow. He faced straight for the widow's house. He had the lead of the bailiff and that was all. The widow welcomed him. "What does he want?" said Seadna. "He wants the rent," said she. "How much is it?" said he. "Twenty pounds," said she. "Here," said he. "There is a pound a week going to Michael. There are twenty pounds of his hire for you beforehand." "Aroo," said she; "for what would you give me so much money in advance?" "For the sake of the Saviour," said he. "May the Saviour give you the value of it!" said she. He was gone before she had time to say any more.

The bailiff came in. A white hat on him. Cheeks on him. An overbearing mouth on him. A thick nose on him. A fat neck on him. A sheep's grey frieze coat on him. A big stomach on him. A broad back on him. Calves on him. A heavy blackthorn stick in his hand. He grunting and blowing. "Rent or possession, woman of the house," said he.

GOB. Oh! upon my word and credit, Peg, I never saw the *dead stamp* of Shawn-an-aonaigh but him.

PEG. And is not Shawn-an-aonaigh a bailiff, Gobnet?

GOB. My word, he is, to be sure.

PEG. What more about it, then? "Rent or possession, woman of the house," said he, exactly as Shawn-an-aonaigh would say it. She called her son. "Here, Michael," said she, "count that and give it to this honest man." Michael's eyes opened wide, because he did not see Seadna giving the money to his mother. The bailiff's eyes opened wide, because he had no notion that there was a halfpenny of money in the house. He took the rent and took to the road, and it is he that was vexed and scalded, for he had the place promised that same morning to another person, for a good bribe.

"There!" said Seadna; "if he had work on hands, destroying the good of my shilling, let him have a bigger work than it now, destroying the good of the twenty pounds. I think I shall be safe in leaving that matter between himself and the widow."

He came home, and he went to work. It was short until Michael was in after him, and he went to work. No person spoke during the remainder of the day, and nothing was to be heard then but the soft whistling of the men, the long, heavy breathing of Seadna, the tapping of the little hammer, and the drawing and tightening of the waxed thread.

When Michael went home that night, his mother told him what Seadna said at the moment of his giving her the money, that he said it was "for the sake of the

Saviour" he was giving it to her. They were both surprised, because it never had been their opinion that there was much devotion belonging to Seadna.

Michael went off to spend the evening, and he told it to another boy. 'Twas short until it was far and wide through the country. Dermott Liath heard it. The bailiff heard it. Seve heard it. "Dad," said Seve, "did you hear what Seadna did of late?" "I did not, and I don't care." "Why, dad, we thought he had sense." "Aroo, what did he do?" said Dermott. "He did the absurd thing, what he has never failed to do," said she. "And what is the last absurd thing he has done?" said Dermott. "It is," said she "to go and to give a hundred pounds in cash to that little *snour* above, lame Michael's mother." "Aroo, Seve, don't believe it." "Oh indeed, dad, there is not a word of a lie in it. It was the bailiff himself that told it to me. I don't know where did he get all the money. And what good is it for him money to be in his possession if that is the way he intends to let it go from him? You did well to break the match that time. I would never put the grief of it off me, that I should be married to a fool." "My word, Seve," said Dermott, "it was not I that broke it." "And *darfa liath!* man, who else broke it but you? Sure it is not *how* you would think of saying that it was Seadna that broke it." "Really, my dear, I don't suppose that any person broke it. It was not there to break," said Dermott. "It was not there to break!" said she. "It was not and it will not be! You are a nice sort of man! It was not there to break! That is nice talk from you. There are all your neighbours, and their children settled in life by them, and what have you done? It was not there to break! It was not and it will not be!" Then she began to cry. Dermott stood up and walked down to the door, and he put his shoulder to the jamb, and he looked up the road, and then he looked down the road.

(To be continued).

NOTES.

<sup>1</sup> "At coming near the house for him," idiom for "on his coming near the house." <sup>2</sup> *ap rubal* "going on." Also means "away," *o'iméir ré ap rubal*, *éug ré ap rubal* *leir é*. <sup>3</sup> Originally *baintreabéad*, a woman who farmed her own land; *treabéad*, act of ploughing. <sup>4</sup> For *poimie*. Formed on model of *leir*, *éairp*. <sup>5</sup> See note 1. <sup>6</sup> Between hands, *i.e.*, in hands, on hand. <sup>7</sup> Nominative *oúairé*. <sup>8</sup> *Snáimhe* gives the idea of a sour, sluggish, unreliable person. <sup>9</sup> *Óhín*, *óim* for *innne*, *innir*. <sup>10</sup> *Óappa liad* is probably an expansion of *óap riad*. <sup>11</sup> Against. *le* combines two ancient prepositions, *la*, *le* meaning "with," and *ru*, *ru*, *re*, meaning "towards, against." In Scotland *le* and *re* are kept quite distinct.

*Deantar tla laogaire.*

A section of the GAELIC JOURNAL will henceforth be specially set apart for students. The section commences this month with some general hints for beginners. Future numbers will contain instructions on points not sufficiently elucidated in the books in common use. Questions sent by students on any points obscure or difficult to them will be answered in this section. Special attention will be paid to candidates for all examinations in Irish. Suggestions as to the teaching and study of Irish, the programmes and papers of the various examinations, and so forth, will be thankfully received.

## GAELIC LITERARY STUDIES.

BY DAVID COMYN.

*Unpublished Poems of* PEADAR UA DOIRNIN. [III.].

In the preceding specimens of O'Doornin's satire two individuals of different classes of the lay community are held up to ridicule, and, in one case at least, we are told, with subsequent good effect. In the present instance it is a cleric who comes in for his share, but in a graver style of composition befitting the occasion. We are informed that in this case also the satire produced good results, and that the poet and the object of his remonstrance became better friends than they had ever been before the occasion for it had arisen. In ancient days in Ireland the wordy war between the churchmen and the bards sometimes raged fiercely; and now and then the clergy met the bards with their own weapons in a rivalry which, under changed conditions, had probably continued from the days of their pagan predecessors. But, poetry apart, the clergy often found occasion to censure some of the proceedings of the bards, who in their turn resented and rebuked any tendency to avarice, which they deemed very unbecoming the clerical character especially. The present composition is based upon no poetical jealousy or class rivalry between two learned professions, but upon the very practical charge, apparently not without foundation, of an endeavour on the part of a parish priest to unduly increase the voluntary tribute of his flock. We are told, in his defence, that the expenses of his parish in connexion with church and school work had greatly increased, and that as the times were becoming somewhat more liberal, evidence of progress was required, and that his flock, though poor, might contribute more generously toward increased expenditure. What they were willing to do, however, did not come up to the priest's expectations, and an agitation arose, of which O'Doornin was made the mouthpiece. It is very hard for us, living in well-ordered times, to realize the condition of our forefathers in the "good old days" (?) of the first half of the

eighteenth century. They were wretchedly poor, and any contribution for religious purposes, or "rate in aid" of other social needs, was for the most part levied among them in kind, as will appear from the following poem. It is clear that no derogation from the respect due to the profession of the individual rebuked is in any way intended, nor is the address animated by any personal pique or grudge. It is an expression of public opinion thrown into a form very well understood at the time, though unfamiliar to us, and repugnant to the ideas of this generation. It is said to have been delivered in the presence of the Most Rev. Anthony Blake, Archbishop of Armagh, at his visitation of the parish of Forkhill. As Primate Blake succeeded to Armagh in 1758, and O'Doornin died in 1769, the date of this composition may be fixed between these years.

AOR. III.

CAIRNGIRE.

Peadar Ua-Doirninín mo éan.

CAIRNGIRE DEARHNOIGÉ MO IUNNEAD LE  
CROMHÉAN MAC FÉRÓLMÍRÓ AN FÍONA MÍIC  
CÉIR, MÍIC CÓNAILL, MÍIC MÍELL, MÍIC EACÁC  
MÍIRGMEÁDÓM, 7c.

GO OTIOCPAD IUN LEUN DO-FULAINZ ARÍSAÓDAIL,  
MÍO NÁ'PÍ B'IONGNAD;  
'S SUPI MÍEAPÁ 'GA B'FAODAD PEAPÍ ACA FÉIN  
IONÁ 'N IOMAD U'Á MBÍOÓBA.

BUD GÉAPPI 'NA ÓIDAR GO OTÁMÍC MÓRÍ ÉIPEUN  
F'LUAG LÓCLANN 'GÁPI NOÍOBAD;  
FEAD CÉIRIPE MBLIAÓDAN DEUSFAOI AN ANF'LAÍE  
TUPGÉIRUP OPAINN DO HÍOCAD.

AN DAPÁ CROM-LEUN DO ÉUIT APÍ NA SAÓDAIL  
CIPÉ MÍOPIÚN A NGÁOLTA;  
MÍUPÉAD Ó LAIGMÍB A ÓÚPIZ GO HÉIPUNN  
B'POTANAIZ MAOLA.

AN TPEAP TUBAIRTE D'ÉIRIÚZ ÓÚMME FAPAIOPÍ!  
IÓDÓN, HAPPI 'P A MÍGEAN FÉIN,  
LÉ'PÍ HÍMPÉAD GO CLÁON A GCLUÍTEÉ APÍ A  
CÉILE, 'P APÍ MÍATEAP ÁPI OTÍPE.

An ceachtanais tìom-leun a t'annic 'na  
òiarò, pìuas Òiomuil lé'ni hìocao  
ùlarò, agus laigim, a' Connaceta go léir,  
agus maitear na Muinnheac.

An cùigeas maomh-euèc a t'annic o'riann  
'fari Séamap dona buò mu'g òùinn;

Lé'ni gearradh gac zeus do mairi de f'liocè  
Saoðail-glair agaimn 'fa tìpi reo.

Amair mar veiri San Eoin 'fan Tair-beu-  
naò:—do euarò na cùig uùba mória-rom  
èarriann, agus acà an peireas uùba i  
lèitair agaimn-ìòdon, iunn gaece nime, agus  
amcearic cléiric! Nì mar rin a d'òirouig  
àr n-àirouig agus àr n-àirou-fagairic, àr  
liaig anama agus cuip, iòdon, àr Slànui-  
teoir, a n-abriann cléir na haimirre reo  
gum luèc leannanra do iao: agus nac i  
leigear na plàn a t'annic riao eum an  
traogail, act i leigear na n-eaplàn, agus  
a t'ògail a n-uacac tìom o'a ngualnib,  
agus 'ga n-iomcari iao féin. Nì conpiarò  
an oròce do'n l'ionac cléir na haimirre reo  
ag comhionac na mhuacari ro; òir tair-  
beunann riao féin 'na b'aròb in gac  
comhòail, ar donagib, agus ar m'acariòib.  
ag tabairic onòria do'n riaròb ar ear-  
nòria do'n riaròb. Ir mian leò fòr riarò  
m' na hionacair ir uacariag: nì mar rin  
oirouigear an Cìorac acà fòir agaimne;  
—agus a' veirumre gum mic-tìre i g'ioicnib  
caorac iao!

Tà fagairic ruama in àit na huairle, ar an  
t'riarò reo Cìrìn-coill,

Nac nglacann uacà gan maor ar c'uaacà  
ar a c'iean lionta.

Bionn a bunne ruar gac bliadain a  
ngluairann ag tabac a c'iora;

Nì glacann ré t'uarig le t'reun no le  
t'ruag, gan f'agail mar ir mian leir.

Muna mbìò ag an mboctan, acè ceachtanais  
na hoctimurò, a' cail beag pìl ann.

Tiocraò an Doctur cùige go toiceanail;—  
“bì tapurò a' Lion ro.”

'Sé veiri an faon-lag “tá mo mhuiròim  
faobac, agus iao ar ineaò,  
“Mè féin 'r mo c'ile ar gann-cuir p'p'ieròe;  
agus maic òùinn an c'ior uo.”

“A eum gann e'ieacè, b'fearr liom féin do  
c'ioacac uá n'uib,

“Nì f'agiam go heug le do boctan faobac,  
gan mo c'iean lionta.”

Deagair an t'ieacur uarò go faon-lag tair  
e'ir a lionta;

Mò mallaacè féin go doctòim i g'earò ar  
an gcléirac c'euna!

Nì nair an leun ro a'riam ar gaecealair  
agaimn 'fan tìpi reo,

Ò o'micig Tuirgeir uaim ar éiunn,  
mullaac a'f maolan.

Ir beura g'acè t'ac ag an gcléirac bánca,  
t'ac agaimn 'fan tìpi reo,

Muna b'arigò ré f'arò le c'iean lán, iunn  
a beic aige faoi o'arò-b'uirò.

Má c'ig neac 'na uail f'ac Noctair no C'airg,  
ag iarrarò faoirò;

“Siubail, a pláig, nì f'agann tú g'arà, òir  
acàir f'ac ineaò.

“Acàir 'ga iarrarò le t'ir bliadanaib, a'f  
nì'l mo mian leat,

“Fan-fa f'ar, nìor eumir mo buòeacar,  
'f nì'l tú o'iolta.

“A boctag beauròe ag teacè go r'obac,  
a'f gan mo c'ior leat;

“Cùpla meargan fòr agus uirín, agus  
c'iean lionta.”

Nì hé lionac lán-b'uirè an leac-b'ar-  
aille in àit an buirèir de f'iol glan c'airte  
bàn, ir c'ar uocamuil agus uoilgeara do  
boctair an f'eaò, acè gac o'arò-c'ain eile  
ir mian leir an p'iealao reo o'f'agail uó  
féin, agus do'n r'ocac fao-bunneac  
b'iear aige ag tabac na cána uó ruar:  
agus fòr p'ioinn luètmair lán-aròb'ieac  
do'n amurò beoac, b'ionnair, o'ium-



leacán, donn, bíodas ag áit-iomcáir an éleimh céirna ro. Agus muna bfaigir gac nro ar a mian féin, basuann ar sear-  
gair, agus ar min-gearruad go lár agus go lán-talmáin le bun eac-lairge ló-  
ailte. Go reacánar Dia i b-ge agus mipe ar fíoc, agus ar feirge an fíu céirna roim.

NOTES.—It may be interesting to remark that Primate Blake, mentioned in the introduction, was grand-uncle of the celebrated Pulpit Orator, Walter Blake Kirwan, Dean of Killala. He seems himself to have been rather “a man of this world,” though not quite so much so as his contemporary, Right Rev. Lord Dunboyne. Primate Blake was non-resident, and seldom visited his diocese, finding more congenial society among the great families to which he belonged in his native county of Galway. Mr. Fitzpatrick’s “Irish Wits and Worthies,” gives an interesting account of these prelates, and some of their contemporaries. The composition in verse and prose now under our consideration, affords a curious insight into the condition of the times, and is besides valuable to the student of Gaelic as furnishing examples of the use of quite a number of unusual words. The usual explanatory notes and glossary to the text will be given in the next number of the GAELIC JOURNAL.

Uáile Comin,

*Coinneach 'us Coille*: Orain agus Duain Ghàidhealach, le Alasdair MacDhomhnuill. Inverness: The Northern Counties Printing and Publishing Company, Limited.

This is a neat little volume of original songs and poems in Scotch Gaelic. As a specimen of the author’s composition, take the verses on the death of the lady who did more than perhaps any other person to make the Gaelic language popular among our kinsmen beyond Sruth na Maoile:—

“Is goirt an sgríob a thugadh oirne  
In am do’n eorna bheith ga ghearradh,  
‘Nuair chaill sinn Banrígh árd nan abhran—  
Maire cheolmhar chóir Níc-Ealair.  
Tha ar gardha air a maoladh  
O’n a thuit gu lár an chraobh úd  
Air am faighte an bháir gu daonnan  
A bha príseil maoth-bhlasad’ taitneach.

“Sith gu síorruidh’ dhuit, a Mháire,  
Is iomadh grás a bha riut ceangailt’;  
Cha leig sinn a cuimhn’ gu brátha  
Sealladh bláth do thláth-shúil meallach.  
Le do mhaitheas ‘us do bhuidhean,  
Le do chairdeas agus t’ uailse,  
Shnaidhm ar cridheachan mu’n cuairt duit  
Mar an eadhionn chruaidh mu’n mhaide.”

A few changes have been made above in the direction of the Irish spelling. Príseil=príosamhail. Taitneach=taitneamhach. Bha=bhí. Cha leig=ní leigfidh. Cridheachan=croidhthe. Mu’n=um an. Mu’n cuairt=fá gcuart, timcheall.

TAÓG NA SCON AGUS SEAMRÓS NA  
SCÉITRE SCLUAS.<sup>1</sup>

Is minic nuair bíor im’ fear óg do éuala  
trádo ar táog na sCon. Ní bfuair  
amao nuam cia an fionneao bí ar.  
B’féirir ná maib a fíor aige féin. Bí an-  
aíom aige ar m-aíom, 7 is áiríte gur  
maib gail ar rin cuireao an lear-ann  
Táog na sCon ar. Ní bfuil ahiar ná  
gur Máire<sup>2</sup> oob’ annm dá mnaoi, maib bí  
báir aige leir<sup>3</sup> an tair ro—

Is éile a’ fáir a’ tráet ear ‘eallaire<sup>4</sup> féin  
agus mipe a’ máire a’ tráet ear éairnaíre an  
traoair.

Ní maib Táog nuam gan capallín, aet  
is annam bí an t-aon éann caoirte<sup>5</sup>  
aige gan beir oíolta nó malairte.  
Connaic pé ag gabáil an bótarí lá beirte  
fear a bí ag teacé ó aonac an tainm, 7  
o’farruig pé oíob an noenfaroir malairte  
leir féin ar capall veir mbliadán a bí  
aige. Dubhair ar go noenfaroir, 7 leir  
rin tugann Táog amao rean-capall ná  
maib lá pá bun éir mbliadán píceao. Bí  
tuairm ag na fearaib go maib pé aorao, 7  
o’feuc oime acu ‘na beal. O’farruig  
Táog cao ar a fion gur oim pé rin,  
7 nuair dubhair<sup>6</sup> leir gur cum aorae an  
capall o’fionuigao, oo rgarie pé amao,  
“Is fada mé dá éir nae lia tír ‘na gnár.”  
Maib rin meall pé na oime boeo dona.

Buail na oime maite go minic leir,  
aet nioir b’ féirir leo buam leir, oir ná<sup>7</sup>  
veacao pé nuam ag riubal ‘ran oíoe gan  
maire collac ‘na oíom aige.

Aon oíoe ahiar, timéirle meaoíon  
oíoe, éangmuis fear ar 1 mbótarí  
uaigneac. Céiruis Táog é, ag piáo, “Cia  
an t-am é, leo’ toil.”

“Tá pé,” ar reirer, “i n’ am éolac<sup>8</sup>  
o’o’ beo 7 i n’ am riublóre o’o’ mair.”

Leir rin oo leas pé ar a maíre maib



wipe with a *clay alpine*." The judge understood him to say a "clane napkin," and charged accordingly. The word means a stout stick, a "shillelagh." "Dóirdeanaic, late; deirdeannaic, last. This distinction is popularly made in some places. Dóirdeanaic from duiro, déiró; deirdeannaic from deirdeas is of recent origin.

## THE STUDY OF IRISH.

### THE IRISH-SPEAKING STUDENT.

Those who are learning to read and write Irish are naturally divided into two sections, those who speak Irish and those who do not. For the first section, the work is an easy matter—a matter, in fact, of a few hours' application. They have first to learn the forms of the letters. This they can do in a few minutes. Begin by copying down the letters on paper from the book. Having copied them once or twice try to write them from memory. If the shape of any letter is forgotten, go back to the printed letters for it. Continue this exercise till all the letters can be written with ease from the memory. The learner then knows both the shapes of all the letters and how to write them.

The next step is to learn the sounds of the letters. At the same time the rule caol le caol 7 leathan le leathan must be learned. Then the aspirates, then the device called eclipsis. Nothing then remains but a small percentage of words which preserve an exceptional spelling.

A person who speaks Irish, if he has been at school and has learned to read English, can learn to read Irish by giving an hour to it every day for one or two weeks under the teaching of one who already knows the principles of Irish spelling. I have known children to become fairly well able to read Irish in half a dozen lessons. How small the labour and how great the result! The literature of one's native language, hitherto sealed up, to be laid open to one by a few hours of easy work! What are we to think of the many who have such an advantage, a life-long pleasure, a store of knowledge and intellectual delights, within their grasp, and who will not stretch out their hands for it? But what of those who have it in their power to bring this treasure to the hands of many—yes, and to their own profit—and who do nothing?

The books of instruction published for learners are not adapted to the use of those who speak Irish. If they are used, the learner should confine himself to reading the lessons in Irish, and should not trouble about translating. Once he has learned to read, he may read the books prescribed further on for beginners.

### THE BEGINNERS.

For those who cannot speak Irish, I recommend Father O'Growney's *Simple Lessons*, of which Parts I. and II. are issued in book form, at 3d. each. Part III. is now in the press, and Part IV. is in preparation. It must be borne in mind that this series is devised to meet the wants of every class of student, including those who have no teacher and who have only had an elementary education in English. Hence, the better-trained student will find them simpler and more slowly graded, perhaps, than he would have wished. In that case, he should run the more quickly through them, turning back to pick up things he has forgotten.

Students with a large capacity for work will do well not to confine themselves to one course of lessons for beginners. Canon Bourke's *Easy Lessons in Irish*, in spite of some defects, will afford useful exercise, and the *First, Second and Third Irish Books* of the Society for the Preservation of the Irish Language will give some condensed information.

Like all other languages, Irish is best studied under a teacher. Failing a teacher, recourse should be had to a person who speaks Irish for the correct sounds. In Ireland, at all events, there are few who have not frequent opportunities of meeting persons who speak Irish.

In reading or writing Irish, the beginner should always pronounce the words aloud. The ear must be taught as well as the tongue and eye.

I close the first part of this advice to beginners by telling them that they can have instruction in Irish by post from the Gaelic League, Dublin, on sending a yearly fee of Five Shillings and a stamped envelope for each reply.

(To be continued.)



## COMMUNICATIONS RECEIVED.

Notes and a poem, "aíreann na sgalas," from Humphrey Sullivan, Holliston, Massachusetts.

Poem "Útúr Shéoin Néilron cum a mhá," in MS. in Royal Library, Copenhagen, from W. A. Craigie, Public Library, Brechin.

## NOTES AND QUERIES.

(109) 1 n-umap na hanhléire: see N. and Q., No. 101. There is no word in English corresponding to léap. Its meaning may be understood from the couplet—

O'feuc ré roip a' r ó deap  
asur v'iaip ar Ohia é cur ar a deap.

"He looked east and south, and asked God to put him on the way of doing what was best for himself." *anhléap* is opposed to *léap*. *umap* a trough in which furze is chopped. 1 n-umap na hanhléire "in the trough of ill-luck or misery." *asurmuir* *na foobla*.

[But the genitive of *anhléap* should be *anhléapa*. There may be confusion with *anhléir*, *anhléirdeap*, un-clear-ness, entanglement, difficulty. Possibly some reader has heard another form of the phrase, which would throw light on the words. *léap*, the promotion of one's welfare, improvement, betterment.—ED.]

(110) In December's *Journal* ("Irish in County Antrim,") Mr. MacErlan quotes a Rathlin song "Gabhmuir an ród mór," etc. This is the title of a well-known Highland pipe tune, and the chorus of a song said to relate to the march of the MacGregors to join Montrose in 1644. In Scottish Gaelic the verse runs:—

Gabhaidh sinn an rathad mór [fo thrí]  
Olc nó math le cách é.

The song itself is printed in the "Gael," vol. i., p. 289. It may have been brought to Rathlin by the followers of Alasdair mac Cholla, though of course it might have been carried over much later.

With regard to the next note on the same page, relating to "Séarlus Og Maor," it is interesting to note that the Highland version attributes the lines to the Earl of Mar. Is "Séarlus Maor" then a corruption of "Iarla Mharr"? The lines as given in the Highlands are:—

Mín is burn a sáil mo bhróig?  
Bíadh a b'fhearr a fhuair mi riamh?

It was "crowdie" that the Earl got in this way, and not bread; or does *aran* mean bread in Rathlin? The Highland story adds that the Earl spent the following night in a house, where he got plenty to eat but few bedclothes. He invited his guest to visit him, which he did some time afterwards. On his presence being announced, the Earl said—

Is toigh leam fein am fear 'tha mach  
Irbhin Camaron as a' Bhreugach  
Bha mi oidhche 'n a theach  
Air mhóran bhídh's air bheagan eudaich.

Irbhin (=Irvine) as a Christian name may be an English "translation" of some Gaelic one. I have heard of a man called *Omaran* Cameron, which might be the original form.—W. A. CRAIGIE, Brechin.

[*Maor*=steward. Searlus Og Maor may well stand for "young Charles Stuart." The transference of incidents from one hero or person to another is generally characteristic of folk-lore.—ED.]

A new dictionary of Scottish Gaelic is to be published shortly. The compiler is Mr. Alexander MacBain, M.A., F.S.A. (Scotland), who is one of the joint editors of Dr. Cameron's "Reliquiae Celticae." The dictionary, which has been twelve years in compiling, will be based on modern philological science. Our brothers in Scotland have already several dictionaries much superior to any dictionary of Irish Gaelic that has yet appeared.

A new series of copy-books in Irish writing has been projected for use in primary schools and by beginners. The style aimed at will be that of the best Irish MSS. There will be four copy-books carefully graduated, and some useful new features will be introduced.

Father O'Growney is publishing the fourth part of the *Simple Lessons in Irish* in the *Gaodhal* of Brooklyn. He has also commenced a new series in the *New World* of Chicago.

## THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

*Mac Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, *San Francisco Monitor*, *Chicago Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; *New World*, Chicago; in Scotland—*Oban Times*, Inverness *Northern Chronicle*.

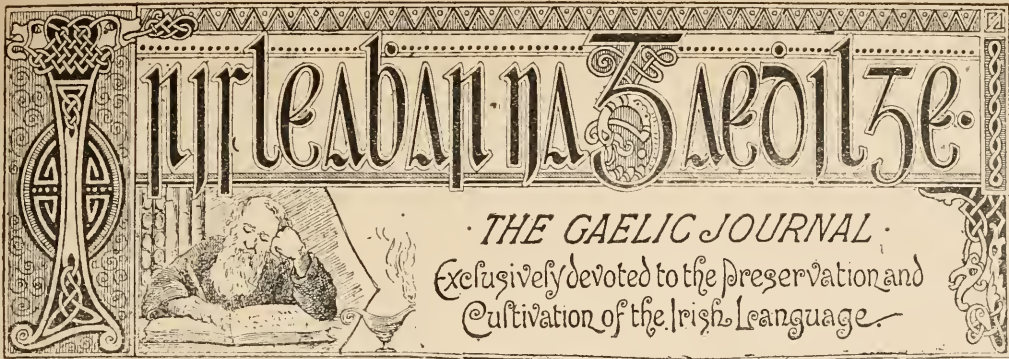
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NO. II.—VOL. VI.]

MARCH, 1896.

[OLD SERIES, NO. 71.

## bás seaḡám pléimionn.

Fuair Seagán pléimionn báir an t-ḡaḡ lá píccao de ḡionbair, i n-aoir a dá bliadán 7 ceitíre píccao. Do bí ré ar an mbuirdín do éirí IRISLEABAR NA ḡAE-  
OILGE ar bun atá bheir 7 tḡí bliadóna  
neus ó foin ann. Ir é an pléimionnac do  
rḡíob an ceuo alt de'n ceuo IRISLEA-  
BAR. An uair do éirí ar ḡearia Oáití  
Comín ruar do eagaríóiríeact an IRIS-  
LEABAR, ir air an bpléimionnac do  
cuiríeact an cúiam foin i n-a ionao. Do bí  
an pléimionnac 'na fíean-fíearí ceana péin  
an uair fín, aet do lean ré dá ḡnó an fáir  
do bí ré 'na fíáinte. Ba éruinn a eolar  
ar ḡaeoils 7 ba móir a cúmar ar i do  
rḡíobao 7 do labairí. Ní bíoó ré don  
uair gan leabair ḡaeoils 'na lání aige  
nó le n-a air. Do'n ḡaeoils eus ré  
ḡiáó a éiríe, neair a míanman, bḡíḡ a  
intinne, fíunnean a óige, víceall a míoóón-  
aoirí, reair a fíean-aoirí. So n-earmarí  
Dia tríóairí ar a anam!

## ianḡhno an bhas sheaḡham pléimionn.

bḡón na bḡear nḡoríe, ceairmaríe ceuēt ir uē :  
leoḡan na bḡlaíe bḡíor feal raor éré gan éuo :  
tḡeón an deaḡ-éiríe ḡairḡíóḡ—tḡeíe gan tḡuir  
leom le ḡa mīe deaḡ-fíol pléimionnac.

an pléimionnac ḡlé-éiríeact ḡaríe glan ḡínn  
i ḡeíe uainn ir ḡeíe-bḡoríe o'a mairíanní anníe éirí ;  
féile 7 oaoḡaoet do ceapao de fíor,  
ir do péiríeact ḡac oair-éiríe ba oearíe o'n  
oḡuínḡ.

## THE GAELIC JOURNAL. Exclusively devoted to the Preservation and Cultivation of the Irish Language.

Oḡonḡ glan oainḡean ir airtí oáileao é,  
ba lúbhíarí lannaet i oḡear na beánnan baḡail,  
i ḡelá 'r i mear do ceap leir bárr na bḡreuní,  
'S i n-íul na banba ḡlac ó éac an éraob.  
Craob-rḡaoileao ar a líne ba' láríarí oar nḡóíḡ,  
ḡeug fíor-faoa ir aoiríe 'r ir reairíeact ríóḡ,  
pḡeuní tḡraoí éirí do fín éuḡann ó bḡreacain na  
reól,

séiní-fíol glan, 'r ba ḡaoiríarí a n-earḡur de'n póir.  
póir mīléiríe fíeú naet tḡim a ríla,  
ir leoḡan na nḡeíre tḡeíe gan lurb fan úir air ;  
mo bḡón an ḡhaeóils ir ḡeúir i lurge a lúḡ ḡuiríe ;  
i n-earíe an tḡeín ir léir ḡur rḡíobao a congnaí.

Congnaí tḡaet b'eaḡ Seagán ir coimíre ceannra  
do éuḡaoet fáil ar beánnarí ḡíolla nḡallao ;  
o'fíuḡeao etáe a ḡeail 'r a loetá fallra  
gan elú gan áiríe ḡo bḡaet fan íurleabair-ra.

ní' leabair aḡ eléirí gan beíeao ir rḡreao-éaoir  
fíaoín ;

ir oall gan oéire etáre eiríe i lag-lurge líeḡ ;  
ir oll-oub ḡeúir é éiríe na mban fíe etáir,—  
toḡa na laot ḡo tḡeíe 'r an reair ḡíoríe i ḡeuaríe.

i ḡeuaríe, mo bḡón ! nḡ-fíaríe ceann-úr car  
tḡis líeḡ ḡuiríe elóó o'fíóola ir ceairíaríe cneao.  
ḡíaríe na leoḡan ḡeíeao gan mearíeact meair  
imbliadóna bḡo leomíe do ceap elú pláet.

## an Ceangal.

pláet atá po' lár, a fíeín-leac móir,  
pláet gan elár b'eaḡ Seagán glan pléimionn ríóḡac,  
pláet eus ḡiáó mīe mīaríe i péin 'na póo,  
pláet ir mál fuair báir, ir a eiríe, ir bḡón !

Taḡs na Donnéuoa.

Connrao na ḡaeoils e etá eláet.

SIMPLE LESSONS IN IRISH.—A large number of sub-  
scriptions towards the publication of Part III. of this  
work have been received, and will be acknowledged in  
detail in next issue. The book will very shortly be  
published.

## SÉADNA.

(Ar leanaimant.)

Cáit. Dá mberdóinn i gcár Dáimhuda, vóairpáinn léi “main do dhóir náir éiripir vóit!”<sup>1</sup>

Peg. Ní feara, a Cáit. b’féiripir dá mbercá i gcár Dáimhuda, náir b’fearpá vóit iur do dhéirpá ná an iur do dhéirpéir. 1r é 1r vóicéige<sup>2</sup> supab aige b’fearpá a fíor cas baó éairt do dhéanaim.

Cáit. An ríurpáiré! 1r beag oim í.<sup>3</sup>

Gob. Ar aihuig Máire Gearra, a Peg?

Peg. An Dóinnac a bí éirpáinn, do bí rí ag caint le máirpáir Míicil, 7 fuair rí tuairpírs an ríéil vóiréac fé<sup>4</sup> mar éirpé amac. Do bí áirp mór go léirp uirpí nuairp éirp rí sup éirp rí an t-airpéar uairp ar rion an tSlánuirpéirp. “Agur,” ar rí, “tá fíil agam anoir go vóuillpí Míicéal an t-airpéar raim éom macánta 7 dá mbaó ná beróearp rí fáigáirp<sup>5</sup> ionn mé aige.” “Dóimáirp,” arp an bairpéac, “rín é ionnirp an ríéil ar fáo. Nuairp a bí pé ag vóil na bfeairp ariairp, do fín pé punt éom Míicil marp ba gíac. ‘Ó! arpá Míicéal, ‘táim-pé vóilra éana.’ ‘Slac é rín uaim,’ arpá Séadna, 7 b’ éirp do.”

“Sead,” arpá Máire Gearra, “bíoirp dá pió ná piab éirpéairp ag Séadna. Bíoirp raim marp éomáirpá acu airp!”

“Éirpéairp?” arp an bairpéac. “Ní feara a leirpéirp piáir. Dá marpíinn míle bláirp, ní éirpíinn ar mo éann an fíicéairp a éirp rí oim nuairp áirpéairp rí an fócál 7 é ag ríneáirp an airpírs éirp. “Ar rion an tSlánuirpéirp,” arp éirp, 7 nuairp fíicéairp ríur airp, bí an dá fíil aige dá sup ríom, i vóirp go vóáirpí ríurpáirp v’airpáirp oim náirp bfeairpáinn a ionnirp vóit.”

“Éirp, a óirpírs,”<sup>6</sup> arpá Máire. “Cas ba gíac an t-airpáirp?”

“Ó, leirp éom péim, a Máire. 1r áirpáirp marp áirp an ríéirp, dá bfeairpáinn i gcomnirp

a fíil an vóirp huairp, do éirpíinn,” arp an bairpéac.

“A Síobán!”<sup>7</sup> arpá Máire Gearra.

“Teac, a Máire,” arpá Síobán.

“Tá piín agam le tairpéirp vóit,” ar rí, 7 do bí éirpéairp na ballairp 7 na sup.

“Ná bíoirp éirp oirp, a Máire,” arpá Síobán. “Coimeáirpáirp do piín, dá mbióirp m’airp airp.”

“Tá a fíor agam-pá go marp go gcoimeáirp, a Síobán, acéirp tá níoirp mó agat le dhéanaim éom na mo piín do coimeáirp.”

Do ríurp rí. Níoirp labairp Síobán.

“Bíoirp tamall éom fíicéairp, a Síobán,” ar rí, “7 do éairp ná póirpáinn éoróirp.”

“Ní haon tamall móirp vóirp fíicéairp áirp éirpéirp,” arpá Síobán.

“Dá leirpéar é, tá pé buairpáirp go marp le dhéirpéairp,” arpá Máire.

“Ní fíicéirp piúinn áirpáirp buairpáirp agat,” arpá Síobán.

“Tá mo éirpéirp dá fíicéirp le buairpáirp” ar rí.

Annpáirp do labairp rí i gcoirp le Síobán 7 éirpéairp éirpéirp móirp ag coirpáirpí nuairp bí an coirpáirp éirpéirpéirp áirp éirpéairp éirpéirp áirpéirp a-bairp 7 éirp Síobán áirpéirp. Acéirp ní buairpáirp sup éirp áirp neul coirpáirp ar Máire ná ar Síobán an éoróirp rín.

Nuairp v’ éirpírs Síobán ar marpíinn, 1r í bí go tuirpéac. Nuairp éairp rí a coirp do éirp ar a éann, 1r na póirp do éirp rí é. Nuairp éairp rí a bíóirp do éirp ar a coirp, 1r rí éirp do éirp rí í, marp éirpéairp rí póirp móirp. Nuairp éáirpí rí ar a gláirp éom na bparpéirpáirp do pióirp, do éirp uirpí fócál ar bíirp do pióirp le éirpínnéairp acéirp “Go gcoirpí Dá 7 Muirp a máirpáirp ar mo leairp me!” Nuairp éairpírs ó Míicéal a éirp bíirp v’fáigáirp, ní piab an bíoirp olláirp do. Nuairp éirpéairp or a éomáirp é, ní piab pé acéirp leáirp-éirpéirp. Níoirp leirp pé áirp níoirp áirp acéirp an bíoirp do éirpéairp éom marp 7 v’fíicéirp rí é.

“Tá iur éirpínn ar mo máirpáirp,” arp éirpéairp



1 n-a aighead féin. “Ní fearadai ‘o’n (oe’n) traoḡal cao tá ag éiríge fúití.<sup>8</sup> Ní héiridai supiab é an báille úo a beirthead ag teact ariú? A máḡadai,” arí reiríean, “tá iuo éirín ag oéanaim buadairíca dúit. An iuib a éinllead le héileam ag an mbáille an lá úo?”

“Aé! ní iuib, a míicil, oiríead 7 leact-ínginn. Ní ‘l blúiríe oimí aet nári éolair puimí ariairí.”

“Níoi b’ fearíia dúit iuo a oéanpá anoir, a máḡadai,” ariia Miceal, “ná iuil 7 gíear oo éolad dúit féin.”

“1r oic an iuo coulad ‘o’fínn an lae,<sup>9</sup> a míicil,” arí riri. “b’ fearíia oo dúine foiríio<sup>10</sup> oo oéanaim ari, oá mb’ fíiríia é, 1 oiríead go mberíthead coulad na hoiríoe go maíe aige.”

“Oo gluarí Miceal iuar go tíg Séadna 7 oo luirí ari o gñó. Ní iuib oá gíeim cuiríe aige, ‘nuairí iúo í a máḡadai iríthead ‘na oíarí. Tóg fé a éeann 7 ‘o’feud fé uirí. Tóg Séadna a éeann 7 ‘o’ feud fé uirí.”

“A Séadna,” arí riri, “oá mb’ é oo éoil é, ‘o’ oiríthead oom íocal oo labairí leat ío’ aonairí.”

“A míicil,” ariia Séadna, “oá mbaó áil leat-ra bualad amac anriam tamailín.”

“Oo buail Miceal amac 7 éuirí fé a oíom le clairíe. “Ní fearadai ‘o’n traoḡal,” arí reiríean leirí féin, “cao atá ag éiríge oí, nó cao é an iuaradai é íeo fúití!”

Bí oíri aitinn taob leirí. Connairí fé ari an oíri beac beag 1 n-aéíann 1 índáí iuaróáim alla.<sup>11</sup> “Oo íreab an iuaróáim amac ar an áit 1 n-a iuib fé 1 ípolac, 7 éus fé íe<sup>12</sup> íreíe ari an mberí mrig. ‘Nuairí connairí riri ag teact é, éuirí an íreón oúbaile írií inní, 7 oo írií í an índáí 7 ‘o’imíeí.”

Síle. Ó am íriatari, a íre, go íreaca-ra iuo maí ínn ag iuaróáim alla oá oéanaim, aet má íead, ní beac a bí ía íríadí aet cuil, 7 oo iug an iuaróáim ari éaol-oíom<sup>13</sup> ari an gcuil, 7 om íriatari ná iuib aon maíe oí beíe ag oíocad a oí 7 ag únfairí.

Coméad íe a gíeim éum go iuib í íocairí go leóí. Agur anriam oá íreíreá maí ííll íe ía íríadí í, 7 maí a iug íe leirí íthead í.

Íob. 1r oóca gíri oíen íe bagún oí.

Síle. “Oo iug íe leirí í, íe 1 n’éíunn é.

Íre. Ní iug íuaróáim míicil an beac leirí, maí ‘o’ imíeí í í uarí, 7 ‘nuairí éap míicil go iuib an tamailín caíte, ‘o’ ííll íe ari an oíeí. ‘Nuairí bí íe ag oéanaim ari an noíurí, ‘o’airíe íe Séadna ag íad na ípocal ío:

“Baó íairíe oí an báí ír meara oo íuarí uiríe íuam, 7 í oá íeḡáil íeact n-uairíe 1 noíarí a ééle, ‘ná íreíe oá íóíarí!”

“Oo éap míicil 7 éuirí íe an talaim íe íul ari airíe íe a éinllead. Aet má éuirí, ní éuiríge bí íe arií ag an oíri aitinn, ‘ná ‘o’ éiríeí áíro-fearíe ari.

“1r íear an obairí í íeo,” arí reiríean 1 n-a aighead féin. 1r leamí an gñó oom’ máḡadai teact anriio ag oéanaim éleamíair oo íaríob ‘oíaríiuí’ léíe! Ían go íeíeíeao-ra a-baile anoet—”

Le n-a linn ínn, oo éonnaíe íe a máḡadai ag oéanaim ari 7 aḡarí bán uiríe ari oáe an báí. Íreab íe ‘na coimíe.

“Aíriú a máḡadai,” arí reiríean, “cao tá oíe?”

“Éíre, éíre! a míc ó,” arí riri 1 gcoḡarí; “ní ‘l aon iuo oim. Imíeíe íthead éum oo gñóta. Táio na íri eile ag teact láíreíeac.”

Éuarí Miceal íthead. Bí an oíurí ari oían-leactad<sup>14</sup> 7 gan uiríe íríeíe íomíe. Bí íonao Séadna íolamí. “Oo íuáí Miceal 7 oo éaríaríeíe éuiríe a gñó. Tán ‘oíarí na íri ‘na noimíe ‘í ‘na noimíe.<sup>15</sup> “Oo gluarí an obairí maí ba gñat. Níoi ííll Séadna an lá íam.

Síle. Coḡarí, a íre, íarí noíeí, ní h-ag oéanaim éleamíair oo íaríob a bí íoíabán.

Íre. Cao eile, a Síle, a éuro?

Síle. “Oo míáíre íearíia, íabamí-íe oim,

7 baò òòig liom, d'á mbíod' aon éall' ag Miceal, go dtuigfeadh sé an méirínn, feuch!

Sob. Agus ca bhíor tuit,<sup>16</sup> a Síle, gur do Mháire Séanna bí sí ag déanamh an cleamhnair, nó ca bhíor tuit an cleamhnair a bí aici d'á déanamh i n-aon éor?

Síle. Ó! go deimhin is beag d'á meabhall oim,<sup>17</sup> Cao ari gur éig<sup>18</sup> sí féin 7 Mháire Séanna an oróice ag cogaimis? Cao do bain coislaò na horóice de'n bheir? Cao é an púin a éig Mháire Séanna ói? Tá a fíor agam-ia go maic' cao do bí ar fíubal acu, geallaim' duit é.

Dez. Is óig liom, a Síle, ná fuilim i b'ao ó'n gceairt, 7 gur gáir-éiríge go móir é 'n'á Miceal.

Níor fill Séanna an lá sin, 7 níor fill sé an oróice sin. D'fan Miceal i b'péig<sup>19</sup> na háite. Is ari a bí an iongnad, 'nuair fuair sé ná maib Séanna ag teac. Tug sé an oróice 'na fíor de 'ia éadairí fúgáim. Céap sé ó am go ham go mbeirfeadh Séanna éirge an voipir i' teac. Trí huairde do b'péab sé 'na fíor de 7 éadairí sé go voipir. D'airis sé coirceim tuine, d'ar leir féin, gac uairí oíob, 7 éadairí sé an leabair gur b' é Séanna bí ann. An uairí d'airéannaic' oíob, céap sé go b'péacair sé Séanna féin ag déanamh ar an voipir, 7 do bog<sup>20</sup> sé a beul cum labairt leir, d'et 'nuairí o'péab sé níor c'umne ní maib aon-ne' ann. Níor éadairí<sup>21</sup> sé go voipir a éilleas. D'fan sé 'ia éadairí i n-aice na tene. Cuir sé fómóna fíor anoir 7 ari. Bí sé annair faro gac n-faro.<sup>22</sup> Céap sé náir b' fíorir aon oróice beir éomí faro. Do bí uairgear 7 c'it-eagla ari 7 f'airíor, 7 níor fás rain é gan mírúin<sup>23</sup> coislaic' beir ari ó am go ham. Do éirí mírúin oíob ari, ba éiríme 'n'á a céile, 7 do éannaic' sé lán an tige de d'aoimib' beaga d'ubha 'na éiméall, 7 iao go léir ari a éi, 7 aon tuine uairí amáin ann, 7 é d'á éoraint oiria. Do f'leamnuis' tuine aco i' teac ari an t'aoib' éadairí de'n tuine

uairí 7 éirí sé f'ob<sup>24</sup> sé éiméall, 7 a f'iaicla nóic' a aige.

(Leanfar de seo.)

TRANSLATION.—(CONTINUED).

KATE. If I were in Dermott's position I would say to her, "That your grief may not be relieved by your tears!"

PEG. I don't know, Kate. Perhaps if you were in Dermott's position you could not do better than he did. It is most likely that it was he that knew best what was right to be done.

KATE. The bold thing! I don't like her.

GOB. Did Mary "Short" hear it, Peg?

PEG. On the following Sunday she was speaking to Mickel's mother, and she got an account of the matter just as it happened. She was very happy when she heard that he gave the money for the sake of the Saviour. "And," said she, "I hope now that Mickel will earn that money as honestly as if it had not been received by him beforehand." "Why, then, indeed," said the widow, "that is the wonder of the story altogether. When he was paying the men last evening he handed a pound to Mickel as usual. 'Oh,' said Mickel, 'I have been paid already.' 'Take that from me,' said Seadna. And he had to." "There!" said Mary Short. "They were in the habit of saying that Seadna had no religion. Let them have that as an indication of it." "Religion!" said the widow. "I never saw the like of it. If I were to live a thousand years I should not put out of my head the look he gave at me when he said the word, and he reaching the money to me. 'For the sake of the Saviour,' said he, and when I looked up at him he was putting the two eyes through me, so that there came upon me a touch of terror which I could not describe to you." "Hold your tongue, you fool," said Mary Short. "What need for the terror?" "Oh, let me alone, Mary. If I were to look against his eyes the second time I'd fall," said the widow.

"Shivaun!" said Mary Short. "Coming, Mary," said Shivaun. "I have a secret to give you," said she, and there was a tremor in her limbs and in her voice. "Do not hesitate, Mary," said Shivaun. "I will keep your secret if my life depended on it." "I know well that you will, Shivaun; but you have more to do for me than to keep my secret." She paused. Shivaun did not speak. "I was a part of my life, Shivaun," said she, "and I thought I should never get married." "It is not any large part of your life that has been spent," said Shivaun. "Little as it is, it has been full of grief of late," said Mary. "I do not see that you have much cause for grief," said Shivaun. "My heart is being wrenched with grief," said she. Then she spoke in a whisper to Shivaun, and they spent a long time whispering. When they had finished the whispering, Mary went home and Shivaun went to bed. But there is no danger that any wink of sleep fell upon Mary nor upon Shivaun that night.

When Shivaun got up in the morning, 'tis she that was tired. When she wanted to put her cap on her head, it is into her pocket she put it. When she wanted to put her shoe on her foot, it is into the fire she put it as she would put a sod of turf. When she knelt down to say the prayers, she failed to say a single word correctly except, "May God direct me to do what is right! May God and Mary, His Mother, direct me to do what is right!" When Mickel required to get his food, the food was not

ready for him. When it was placed before him it was only half boiled. He pretended (to notice) nothing, but to use the food as well as he could. "There is something the matter with my mother," said he, in his own mind. "I don't know in the world what is coming over her. It would not be that bailiff that would be coming again. Mother," said he, "there is something troubling you. Had the bailiff any further claim that day?" "Oh! he had not, Mickel, as much as a halfpenny. There is not a bit wrong with me but that I did not sleep much last night." "The best thing you could do now, mother," said Mickel, "is to go and take a sleep for yourself." "It is a bad thing to sleep in full daylight, Mickel," said she. "It would be better for a person to bear with it if possible, so as that he would have the sleep of the night good."

Mickel went away up to Seadna's, and went at his work. He had not two stitches put when there is his mother in after him. He raised his head and looked at her. Seadna raised his head and looked at her. "Seadna," said she, "if you please, I should like to speak a word with you alone." "Mickel," said Seadna, "if you would walk out there for a little while." Mickel walked out and put his back to a fence. "I don't know in the world," said he, "what is coming over her, or what is this important business on which she seems bent." There was a furze bush near him. He saw on the bush a little bee caught in a spider's thread. The spider jumped out from the place where he was hiding, and he made an attempt to catch the little bee. When she saw him coming the fright put double strength into her, and she broke the thread and went off.

SHEILA. Oh! indeed, Peg, I saw a spider doing a thing like that, but if so, it was not a bee that was in the thread but a fly. And the spider caught the fly by the small of the back, and indeed it was no good for her to be shaking her legs nor struggling. He kept his hold until she was quiet enough. And then if you were to see how he rolled her up in the thread and how he carried her in with him.

GOB. I suppose he made bacon of her.

SHEILA. He carried her with him at all events.

PEG. Mickel's spider did not carry the bee with him, because she went off from him. And when Mickel thought the little while was spent he returned to the house. When he was approaching the door he heard Seadna saying these words: "The worst death that ever a human being got, and to get it seven times running, would be a less evil for her than that I should marry her." Mickel turned and made off before he heard any more. But if he did, no sooner was he at the furze bush again than he became exceedingly angry. "This is nice work," said he in his own mind. "It is a disgusting business for my mother to come here matchmaking for Seve (the daughter) of Dermott Liath. Wait till I go home to-night!" At that moment he saw his mother approaching him and a white face upon her, the colour of the death. He sprang to meet her. "Mother," said he, "what is the matter with you?" "Hush, hush! my son," said she, in a whisper. "Go away in to your business. The other men are coming immediately." Mickel went in. The door was wide open, and not a human being within before him. Seadna's place was empty. Mickel sat down and drew his work to him. The men came one by one. The work went on as usual. Seadna did not return that day.

SHEILA. Whisper, Peg; sure it is not matchmaking for Seve Shivaun was?

PEG. What else, Sheila, dear?

SHEILA. For Mary "Short," I'll engage. And I

should think that if Mickel had any sense he would understand that much, see !

GOB. And how do you know, Sheila, that it was for Mary "Short" she was making the match, or how do you know was it a match she was making at all?

SHEILA. Oh ! indeed there is very little doubt about it upon my mind. What did herself and Mary "Short" spend the night whispering about? What took the night's sleep off the two of them? What was the secret that Mary "Short" gave her? I know right well what they were about, I promise you.

PEG. I believe, Sheila, that you are not far from the truth, and that you are far more sharp-witted than Mickel. Seadna did not return that day, and he did not return that night. Mickel remained to take care of the place. It is on him the wonder was when he found Seadna was not coming. He spent the night sitting in the sagaun chair. He thought from time to time that Seadna would be in the door to him. Three times he jumped up and went to the door. He heard a person's step he thought each time of them, and he would swear that it was Seadna who was there. The last time of them he thought he saw Seadna himself facing the door, and he loosened his mouth to speak to him, but when he looked more sharply there was no one there. He did not go to the door again. He remained in the chair near the fire. He put down a sod of turf now and again. He was there ever so long. He thought it impossible for any night to be so long. There was loneliness and trembling fear and nervousness upon him, and that did not leave him without a nod of sleep to be falling upon him from time to time. One nod of them fell upon him that was heavier than usual, and he saw the full of the house of little black people about him, and they all bent on doing him some injury, and one gentleman there *and he* protecting him from them. One of them slipped in behind the gentleman, and he made a drive at Mickel with his teeth exposed.

(To be continued.)

## NOTES.

“The oppression (?) of your tears may you not put away !” What is the word main ?

<sup>2</sup>Θοιότερον is really a double comparative. ἡ τοῦθα means "it is the greater probability," comparative of ἡ τοῖς "it is probable," but used as if a positive. From τοῖς is derived the abstract τοῦτα.

<sup>3</sup> Expressive of deep dislike or disgust:—

1r beag oim i fionn fuar fluic,  
baile biot-buan 1r reirbe deoc.

<sup>4</sup> For  $\mu\acute{\alpha}\mu\alpha\mu =$  according as :—

Τὰν εἶν να οἶλεαν, ῥά μας λεύγατ.

<sup>5</sup> Participle formed from verbal noun *paṣṣāṇi*, for *paṣṣa paṣṣta*, or *paṣṣte*.

<sup>6</sup>Or vocative "a óimreac," fem. <sup>7</sup>Joanna, etc.  
<sup>8</sup>There are many idioms of the prep. *fá ró* (also *faot*, and in Munster *fé*), to which "under" does not correspond. <sup>9</sup>*Lit.* by white of the day.

<sup>10</sup> Old Irish *foriortu*, gen. *foriorten* (= in modern spelling *foriorte*, *foriortean*). The nom. varies with modern dialects, *foriort*, *foriorte*, *foriortne* (= *foriortne*), etc. The student will recognise the resemblance between old Irish nouns in *tu*, gen. *-ten*, which are numerous, and Latin nouns in *-tio*, *tionis*.

"Also *ṡubán alla, siobán alla*. *alla* here and in *mac alla*, an echo; *maṡpaṡ alla*, a fox, is the same as *allaṡ*, wild; and is not the genitive of *all*, a cliff. Scotch Gaelic has *mac talla*, = echo, a further corruption.





<sup>8</sup> This elliptical phrase is used even in the English of Farney, viz., "I was a while"; tamallt, Ulster dialect for tamall.

<sup>9</sup> More usually = cowardly; this adj. I have not heard outside of Oirghialla; cp., *Syn clabairta liomra rgaraimant le mo éaraid 'cá 'ra' tír go fóill, ayt macCobéaig.*

<sup>10</sup> The English word for this in Farney is not "thrall," but "drudge," as translated. Hence it would seem that *cáill* does not come from an English source. It is probably of Norse origin.

<sup>11</sup> Here we find the English word *frieze* thoroughly Gaelicised! And what has become of the usual word *béirín* in Farney? It appears to have survived, with altered meaning, in the form *béirín*, explained as = dead-clothes, e.g., *Chuir re uiréi luac fé bpiagne 'béirín*, Farney song.

<sup>12</sup> *Briós* commonly means any kind of footgear, and is often translated "boot"; hence *briosa ároa* = top-boots.

<sup>13</sup> *cúl oige* or *cúl oige* (*glome do'n cúl oige* occurs in another song by the same poet), *lit.*, the back of the dyke, i.e., potheen (*poitín*); so called from the place of its manufacture. *Ois, dig*, s.f., a pit, a dike, ditch; *oige, dighe*, gen. of *ois*, or *oios*, a pit, O'R. *Ois, -ge*, s.f., and *oios*, g. id., and *-ige*, s.f. Coney, but *Oios*, s.m. O'R. Thus the fact of my having heard two genitive forms *oige* and *oige* is confirmed by the dict.

<sup>14</sup> For *béirpáinn* (?) or *béirpáinn*.

<sup>15</sup> In Ulster *ar* is the preposition used in this locution, e.g., *éus re comairle oim*, not *oim*, though, no doubt, a person using the latter would be understood.

<sup>16</sup> For *panaict* (?), or perhaps another infinitive form. Cp. *fan amac uaim*, keep out from me, keep away from me.

<sup>17</sup> Or, "and that they should not marry."

<sup>18</sup> *ná go* here = or else, or, lest. "*Tháppáinn mac an pios an cloróeas, a' r' uubairt re leir, 'Tabair ruar, ná go mbairpéas re an cionn dé,*" an *bacac móir*, story from same reciter.

<sup>19</sup> Conjunctional form of *coillim*, I blindfold, blind; I violate, &c., O'R., *geld*, violate, blind, Coney; and cp. also *coillro*, they spoil, i.e., *millro*, O'R.

<sup>20</sup> A common form of expression in Ulster usually Englished "again" Sunday, *lit.* (at) the coming of Sunday, i.e., by Sunday, when Sunday comes. Cp. *ir im 'r' ir bainne iao teact an trairparó*, Donegal song; *teact nuad-érué' ghréme amárac, pearsar O' Uoirpín*.

<sup>21</sup> "Putting her to work, and telling her what she ought to do," Mr. M'G., sen.

<sup>22</sup> As dictated, *bean*.

<sup>23</sup> A local magnate of the time, who was land agent of the estate on which Vallely dwelt. He is said to have given the latter a half-crown when he heard the song. In Ulster, *maighir* is pronounced as if spelt *maoirir*, and is often used as the equivalent of Mr. in English, as here. [O *thomár* O *comarógeán* *varab ionao comnuigte carleán* i *bfeáirnuis* *ruapar féin an c-abán* *ro*].

### Seoráin Laoire.

#### ernáta 'san alt roime seo.

147, l. 3, *cuir* "meGir" i *n-ionao* "MeGir."

148, l. 3, *Chuir*. 148, col. 2, *coruigeann* *curo* an *mhurghaig* ó na *foclair* ro, "Farney was so wild."

149, l. 4, ní coir "7" so beir i *nois* ó *ihrai*. ní "Sgriob" acc "Sgriob lae an eapraig" ir coir so beir 'an rgeul, cia gur ceart iao arson.

150, l. 11, i *n-ionao* "carpáinn" léigear "carpánn." "Carpáinn" ran gcár ngeimeánnae.

150, l. 20, i *n-ionao* "fá comfeartar," léig "le comfeartar na horóe." *doirtear* "fá comfeartar" i *gconaoe* *an mhae* i. um *éadóna*. "le comfeartar na horóe" i. le *conrác* na horóe, le *cuirim* na horóe.

## SOUTH ARAN IRISH.

(Continued.)

5.

1. *gúpaing*, the shell-fish that bores holes in wreck-timber. *páirín*.
2. *gimpeán* a' *rpáir*, the treadle or footpiece of the spade. *páirín*.
3. *gópún*, hip, buttock (of an animal). See *copóg*.
4. *gealaé* *nuá*, new moon. *lán gealaige*, full (of) moon. [Cp. *lán mara*, full of sea, high water.] *tá ceathraia go 'n* (= *de'n*) *gealaig* *ann*, the moon is two weeks old. *páirín*.
5. *gnórac*, grunting of a pig.
6. *gíodán* appears to be a small exact spot, also a spot of dirt (on a coat, e.g.) *com-ghíodán* (cowr-) an odd (i.e., occasional) place. *bhfeiceann tú an gíodán* *rim*? "Do you see that place?" pointing to a corner of the room. *mídeál*. [Cp. *gíota*, a piece].
7. *glar*, a "gé glar" pointed out to me, had the back and neck of a dark-brownish colour, but all the rest white. *páirín*. [*glar* covers a wide range of colour, including green and certain greys and blues. The English word "red" is equally indefinite, having two equivalents in Irish, *ruad* and *dearg*. *ruad* covers all dull yellowish and brownish reds, as the red of human or animal hair. *feap ruad*, a red-haired man; *maopa ruad*, a fox; *lán ruad*, a bay mare; *copóg ruad*, the dock plant. *dearg*, clear red, including crimson, scarlet, &c. *fuil dearg*, red blood. *feap dearg*, a red-faced man. *or dearg*, red gold. *capraeas*, for *capr-dearg*, "berry-red," scarlet. *teine dearg* a red fire].
8. *gáirde*: *meangrae* *gáirde*, smiling. *páirín*.
9. *gabáil amáran*, singing a song. [*gabáil báro*, sailing (not rowing) a boat. *amáran* from *amra*, a eulogy, a panegyric in verse. *amra*, famous].

h.

*hamuró*, hames of a horse's collar. *Seagán*.

1.

1. *ionbair*, time, pronounced *ionbá'*, unnoo. As in "there is no time to lose."
2. *jugán*, a jug.

l.

1. *láige*, spade. See *rpáo*, *gimpeán*.
2. *liathróio*, a hurley ball. *bál* is used for a hand-ball.
3. *lúb*, the double pothooks for hanging a pot from the *cpóe*.
4. *liothán*, sunfish. [Also *liothán ghréme*, from *lioth*, polish. This is an immense fish which, in shape, is like the head and tail of a fish joined, with no body. It is often seen off the west coast].
5. *leat-cuma*, advantage of one person over another (story of Prince Agav). *tam*.

m.

1. "macántar ear an traozal," *mar uubairt páirín dearg* 7 an *measor* *gíote* *ar* an *mum*

aiġe. "Honesty above all things," as red-faced Pat said, with the stolen churn on his back (*lit.* on the back).

2. μαριλά, a child of two to five years, of either sex.
3. μυριβεά: "ταλαμή μυριβεά, that's what they call the garden that the sand does be in it." πάροι. [μυριβεά, used as a noun, sandy soil by the sea-side, genitive μυριβέγε. Hence κύλλ μυριβέγε in Aranmore].
4. μεά, a bee. Κυαρνός μεά, a beehive, perhaps rather a bees' nest. μεάσάν, a swarm of bees. [μεά for βεά (genitive βεέ). Smead is also said in Aran.]
5. μαρόμ βάιροιζε, a sudden heavy shower (pron. maóim). [μαρόμ or μαρόν, a burst. In place-names, where a river or lake breaks through a mountain-gorge.]

n.

ναρπίκιν πόκα, pocket-handkerchief. [From "napkin."]

o.

1. Οοφ, a large plant, of which I do not know any other name. It was growing by the roadside, and had a large pale violet flower. πάροι. [The mallow?]
2. Ογαρίν. Κυπ ογαρίν ann, tickle him. See ονγλίρ.

p.

1. πρεός, a sea-bream.
2. πόριον, a little stone house or enclosure in a field, in which a kid is imprisoned while being weaned. πάροι. A Clare man was asked how many kinds of potatoes there are in Munster. He answered: παταύε μόρια παήπαυ, παταύε παήπα μαργαυ, γρηυκαύε μιν, πόριονι κεαρ, 7 παταύε βεαζα να κόλιρ.
3. Πρίονη' Αγαμή mac λυγ εαυό α' έίρηνη, name of a story an hour long or more. Ταν.

#### ADDENDA.

1. Βανναύε, the bonding stones forming the cross bond in a wall. μίεαλ.
2. Παταύε ενας, potatoes boiled for horses. The water is just allowed to boil so that the potato remains hard.

Εοιν Ριόκαιρο Ο Μυρεάυ.

(To be continued.)

THE HIGHLAND NEWS.—This excellent paper is well worthy of imitation in Ireland. It is published in Inverness and conducted by Mr. John McLeod, M.P. Much space is devoted to Gaelic. The copy before us in addition contains an account of his new dictionary of Scotch Gaelic, by Mr. MacBain, and an article by Dr. Cameron Gillies, on "My Gaelic Grammar."

THE MOVEMENT IN AMERICA.—Mr. M. J. Henihan, of the Rhode Island I. L. Society, is working assiduously to spread the organization of classes and societies for the cultivation of the Irish language in the New England States. Mr. Henihan does not advertise his own exertions, but news comes from various quarters of his admirable work. Σο μβυαύαυό Δια όο!

AN CAOI AR CUIREAD AR SCUL CUS-  
TOM AR FATAIOE I NGAILLIM.

Canamaint na Gailimie.

(Aι leanamaint ó'n unniy 69).

Cuairt an gaba a-baile gan a cóta mói  
go tóaimic a lá cáiríe lé gúl<sup>1</sup> aι puiabal  
aίp. Ní pumpeac (=pumneac=pum-  
neac) a cótaíl an gaba boct gan a fíor  
aige ceup<sup>2</sup> bí lé n' ágaró; 7 ι' oíng líom  
go mói nac aι a leabaró,—má bí a l'éíe  
aige, 7 maria pab féin, ní aι a mülleán<sup>3</sup>—  
a bí fé 'na cóolaó, áct aι bloc coipiac na  
hinmúme, nó aι uiláι puaι na ceáipócan.  
Áct ní pab fé cóm fupup<sup>4</sup> plašóán a  
glacat 'ran am pín 7 acá fé anoir, eíeíom.  
Áct má puaι fé puaáct nó maria b'puaι, aι  
nóι aι bí níoi eugcaom fé é.

Aι marom Dia luam t'éip<sup>5</sup> an gaba, 7  
a' baint p'ap<sup>6</sup> a' féin,oubait, "Teagann  
maic lé cáiríe 7 gíáí<sup>7</sup> lé íoróio."  
Annpín gan biaó gan oeoó, mariaι (munai)  
ól fé uipe nac pab go ío-éaíneamíac,  
éoi<sup>8</sup> an gaba an bócaι go tóaimic fé go  
oí an éuip, 7 annpín p'ap fé taob amuig  
go cútal<sup>9</sup> go tóaimig glaoóac aι. 'Steac  
leip annpín, 7 ní íolaí bí an áit ipíng  
íomíe. Bí 'na íuío ann ipíng íapíuróe  
Cloinne Riocairo. Cóm luac a' puaι fé  
amíap oipíab (oipia), gab buatíneac mói é,  
mai ííl fé, nro náι b' íoġnac (íonġnac),  
go pab a éíeac oeuíta anoir go cíníe.  
Águp ι' mímíe áeipí fé ι n' inníonín féin,  
"Paiapí má bí aon cóta mói ágam íamí!"

Áct ι' p'apí go íeíeanníac 'ná go  
bíáíac.<sup>9</sup> Cúg fé íaoí oeaí<sup>10</sup> an tígeapíma  
ann 'na íuío (ág) léígeac leabaií mói, 7  
gab meipíneac beag é. 'Nuaií éáimic fé ι  
lácaí, éeipíng na búícaíng é go g'eup, 7 ág  
píeagapí ní pab a éeangá ná a íol-  
láíuróe<sup>11</sup> aige-íean féin, áct amáín go pab  
oéíeáíl<sup>12</sup> íaícéí aι gúl<sup>13</sup> ío-óomáín ía'  
ígeul. Ííuiceac<sup>14</sup> cioníac é gan eipíom



íoc. 'Nuair a éuala an Coimíneac an obair a bí ódá óéanaí, 7 go maib crioíoc aḡ á cupi oíu, <sup>15</sup> o' éiuḡ ré féin 'na cátaoí 7 ceirniḡ ré féin an ḡaba. O'fíarífuíḡ ré óe aḡ íoc ré an curtom. O'fíeasḡaí an ḡaba é go blaíosa, a' maíó,

"Níoi íocaf 7 níoi óiúltuḡear."

"Ní tuiḡim-re ná an cúitit tui," aḡ' an tḡearma.

"Maíreao," veí an ḡaba, a' toḡaf a mullaḡ, 7 crierom go maib a áóbaí aḡe rin féin a óeunai, "míneócaíó mipe an cáí cóm maí 7 feurpar mé é."

Anniḡin o'inniḡ ré, i n-éírteaḡ an oíu-eaḡtaí a bí cupinn, <sup>16</sup> ḡac uile níó.

"Níoi íoc tui an curtom," aḡeí an tḡearma.

"Níoi íocaf," aḡeí an ḡaba.

"Tuiḡe?" <sup>17</sup> aḡ' an tḡearma.

"Maí nac maib aon íḡinn <sup>18</sup> aḡam," aḡeí an ḡaba.

"Íí veacaí colann ḡan éann a óíocaoḡ," aḡeí an tḡearma.

"Íí féioí a óeunai," aḡ' an ḡaba.

"ḡoíóe an nóí?" aḡeí an tḡearma.

"Tá," aḡeí an ḡaba, "an tḡíul <sup>19</sup> a cúí faoi n' oḡḡalluío, <sup>20</sup> i leabaíó <sup>21</sup> faoi n-a muneál."

"Tá an íḡunne aḡat," aḡeí an tḡearma, "aḡe rin níó nac nḡeunfaí uaió reo amaḡ."

"Óeunfaí a nḡonar <sup>22</sup> é," aḡeí an ḡaba.

"Cionnuḡ íí féioí?" aḡeí an tḡearma.

"Ní veacía a óeunai," aḡ' an ḡaba, "ná láim aḡ n-eafbuḡ, i n-a maib an eoḡaí, a ḡearmaíó amaḡ o'n ḡcoíḡ a bí 'óeunai crieríoḡe <sup>23</sup> íá ḡcío, 7 iunneo é."

"An ííoi rin?" aḡeí an tḡearma.

"Oaí a bḡuíl ve leabíá' i nḡíuonn," aḡ' an ḡaba, "reo í an íḡunne ḡlan, Maíreao crierom," aḡeí an ḡaba, "nac bḡuíl a ííoi aḡat ḡuab í an láim láioí an oḡíḡe i nḡaillm lé faosa."

"Níoi éapar maí," aḡeí an tḡearma

"ḡo oíí mḡoiu nac l' aḡaíó cíoí a bí an cúitit reo, 7 ḡo ííeíḡalta l' aḡaíó na

mboḡe (atá ḡan eolur ḡan cumáḡta) a cóimíeo, 7 cóíí a'í ceapí a éabaíre oíó. <sup>24</sup> aḡe," aḡeí ré, "ní bḡuíoíó a námaíeo ceao a ḡcinn níoi íaroe."

"ḡo maib maíe aḡat 7 aḡe t'onoí," aḡ' an ḡaba; "7 tá íúíl aḡam 7 aḡe mḡmḡí na tííe 'luḡ, <sup>25</sup> ó iunne mḡíó'e (iunneamaí-ne) uíne uafal oíot-íá 7 ve líaḡtuío <sup>26</sup> uíne uafal bḡeasḡ' ve'n tḡean-tḡeí, náí ííliḡ maí a ḡlín ná a éann vo ḡaranaḡ ḡríoíoa ná vo tíoiánaḡ aḡ bḡe eile, 7 a íear íuar ḡo íearmaíal oá tíí 7 oá crier-veai, ḡíó ḡo mb' éḡean oó íḡaíao lé a maib ḡo (=ve) mḡoií íaḡḡalta aḡe maí ḡeall aḡ na neíte' reo; 7 ḡíó ḡo ḡcaíḡ-íeoḡ ré 'an íall <sup>27</sup> veíeannaḡ oá íaḡḡal cóm maí leí an ḡceuo íall, a' leaíuḡao a tííe 'í a óaome, 7 a' bḡíreao na íla-bḡaíóe oaoíííe atá aḡ teannaḡ aḡ aḡ oííí lé beas nac míle blaíóam, 7 bíó <sup>28</sup> ré 'nan a óeunta nó ná bíó, ní bḡuaíí ré uam-ne an íoḡam a tḡḡamaí uíit-íe. Aḡ an áóbaí rin," aḡeí an ḡaba, "tá íúíl aḡam ḡo nḡeunfaíó tui vo oíéall oam-íá 7 vo'n taoḡ tííe 'luḡ." <sup>25</sup>

Anniḡin o'éiuḡ an tḡearma 'na íearmaí 7 éaí éíí ímaoiíó oó, tíoiuḡ ré a' caínt ḡo cupaíó 7 ḡo háíro, 7 'nuair a bí ííoiía móí caínte veunta aḡe, o'iompuíḡ laíla Cloíne Riocairo éaiur, 7 a' bḡeacnuḡao íuar ḡo ḡíuama aḡ an tḡearma, maí náí éaíeíḡ an bealaḡ bí ré 'leanaḡe <sup>29</sup> leí, o'íḡaíl a beul móí ḡríoíoa caíta,—an líopa uaḡtaí maí neacaííí <sup>30</sup> póca oá íííóí ímaoiíeaoḡ, 7 an líopa eile a' tuitim éaí a ímḡ ííoi i bḡao,—7 ḡíó ḡo mbaí ḡríoíoa an íeííveaoḡ <sup>31</sup> é 'luḡ, <sup>25</sup> maí bí cuma na heuḡcíoí, ba íeaoḡ meara 'ná íeacao na ímíeap, íoií a óá íúíl ííamaḡ, <sup>32</sup> —laíaií an caííiaḡán, <sup>33</sup> 7 íí é aḡubaiíe íé:

"A visther Cummins, íí móí an náííe oíit féin é, 7 íí móí é vo ḡleó íá' ḡcúitit reo mḡoi!"

Ní óearma an tḡearma níó aḡ bḡe aḡe íompoó éaiur, bḡeacnuḡao aḡ an íuíoíí

ruarac a b' faoi éioir, 7 as a'ruisad a g'ota  
 uabairt ré leir an lairle ;

"Cia i' mó g'leo, m'ire i' g'cuir na  
 gailinne inoiu nó do f'ean-a'airi i' m'buircaó  
 eacóroma? Maia (= muna mbíod) an  
 lá rin," a'ir' an t'gearma, "baó ruarac an  
 reibte<sup>41</sup> a'ir' éabó b'óairi éú i' Sarana', baó  
 beas é do m'aoir nó do c'umácta taob' b'f'ur  
 nó taob' éall. Agus," a'oiri ré, "ba móir  
 an feall plúir na n-uairle i' r'luisad, 7 do  
 macaraimail-re<sup>35</sup> éur ruar' na n-áit."

Níoir feuo an t'gearma éirteaó lé níoir  
 mó. O'érus ré 'na f'earaim, 7 g'ó g'o m'baó  
 gearma a éloigeann móir ó éalaim, b' éirgean  
 vó é i'ruisad lé náir. 'Mac leir a'ir' an  
 g'cuir i' noiaró a m'ullairg, 7 b' an oirgeo  
 rin uairle a'ir' g'o g'cuirí vó éirioir i' noiaró  
 a éúil é i' n-áiró g'ac coirmeige (=coir-  
 céime) vó v'ugad ré. Aó lé r'geul f'ava  
 éunaim gearma v'ib, i' annaim conncar an  
 clairle, ná aon uime v'áir bain leir, i'  
 g'cuir na gailinne ó f'oin ale. Buircaóar  
 lé 'Dia a'ir' a f'oin, 7 g'o b'f'ul teurma na  
 r'g'uoraóairi caríte!

'Nuair a g'lan an c'raibeasán<sup>36</sup> leir,  
 éoiris an t'gearma a éuro camte a'ir'it, an  
 áit a'ir' r'op ré éeana, 7 níoir r'ao ruaim nó  
 g'o b'f'uarí ré an méro g'úir'íreaca b' i'  
 láairi a' coirb'ruisad leir f'ém, nó g'ur  
 r'g'uoraóairi amac v'e leabair an v'lige an  
 curtom mailíreac reo.

Anoir éoiris an t'gearma an éúir a'ir' a  
 nua.<sup>37</sup> O'f'air'f'uir ré v'e'n f'eara a b' t'ógáil  
 an éurum cá maib aon éairb'oir amám i'  
 leabair an v'lige éus ceao 7 cumácta v'o-  
 ran mailíar b'it v'e'n r'óir rin a éunaim.  
 Ní maib le maó as an b'f'eari reo, aó g'ur  
 lé hoiruisad na n'air'luiré a b' ré f'ém a'  
 v'eunaim na hoirbe, 7 nac maib i' r'<sup>38</sup> aige  
 éairir rin ceur v'ain v'ó, aó amám reo,  
 maia v'eunf'ad r'earan é, g'o maib f'eari 7  
 f'eari eile maíó lé n-a éunaim éom luac 7  
 v'últócaó ré f'ém é. Ba v'eacairi loóe  
 v'f'agáil a'ir' an g'eamt, g'o r'úir'áirte,<sup>39</sup> 7  
 níoir r'ruéaó aon loóe oirra (uirri) aó a  
 oirgeo.<sup>40</sup>

"Aó cia an éall a'ir' g'lac tú an c'ota  
 móir," a'oiri ré, "7 a b'f'ul tú v'a éoinneáil  
 (éongbáil) ó 'n b'f'eari a'ir' leir é?"

"Níoir g'lac m'ire é," a'ir' an f'eari, "nó  
 g'ur b'ionn ré oim é, 7 níoir éáirg v'a  
 éiluisad<sup>41</sup> oim ó f'oin," a'oiri ré; "7 v'a  
 v'easad, b' ré lé f'agáil aige 7 f'áirte, gan  
 bonn gan r'iginn 'na v'iaró a'ir', ná cia a'ir' b'it  
 f'ao a éair'f'innre tabairt a'ir' v'ó. Agus  
 ní i' n-omóir<sup>42</sup> an éurum," a'oiri ré, "a  
 g'lac mé an c'ota móir, aó r'il mé g'ur v'a  
 éur a'ir' áit f'ábála b' ré nó g'o m'beréaó  
 ré 'teaóe a-baile a'ir'it; maia b'ionn  
 (=bíoir) g'o leoir r'ruir'í<sup>43</sup> v'óim'aoimeac as  
 imteaóe ó éoirneul g'o coirneul i' n'gaili'  
 'g'oir'f'eaó an v'b ó'n g'oiri, i' an éoiri 'na  
 v'iaró.' I' uime rin g'ur m'earar, maia  
 m'earf'ad uime a'ir' b'it eile maia mé, g'o  
 m'baó g'lic an níó b' r'earan a v'éanaim.<sup>44</sup>  
 Annir' n'uairi éáiric an r'ráctóna, 7 náir  
 g'laoir ré a'ir' an g'óca móir, éeapair g'ur  
 v'earmar uime ré. Agus ní maib f'oir  
 asam-r'a cá g'eurir'inn an c'ota móir, ná cia  
 aige,<sup>45</sup> uairó rin amac."

"Tabair asam-r'a<sup>45</sup> an c'ota móir," a'ir' an  
 t'gearma.

O'iméir leir f'eari an éurum 'na éora'  
 buinn,<sup>46</sup> as i'air'iaró an c'ota móir, 7 níoir b'  
 f'ava r'ul a b' ré a v'óeaóe a'ir' a'ir' leir, oir  
 é "i' maib an i'ur g'ráó nó f'air'c'oir." Fuarí  
 an f'eari v'óeó a c'ota móir, 7 ceao r'airi  
 a-baile, 7 áair móir a b' a'ir' a'ir' a v'ó.  
 Agus i' f'ava a'ir'it g'o v'ug a éora f'ém é  
 as<sup>45</sup> aonac ná as maig'ad.

Ó 'n lá rin g'o v'ó an lá r'o, níoir t'óigeaó  
 aon éurum a'ir' f'ataróe' i' n'gailinn.

Seagán Ua Flait'bearraig.

g'luais.

<sup>1</sup> Gul = v'ul. <sup>2</sup> Ceuro = cia ruo. <sup>3</sup> Not on him the  
 blame of it. <sup>4</sup> F'urpa. <sup>5</sup> A shake or shrug. <sup>6</sup> g'rára.  
<sup>7</sup> Tho'air, measured. <sup>8</sup> Shy, bashful, reserved. <sup>9</sup> g'o  
 b'ráe. <sup>10</sup> He noticed. <sup>11</sup> Nostrils. <sup>12</sup> A certain amount.  
 From "deal"? <sup>13</sup> English idiom. Test by substituting  
 a pronoun for the verbal noun (b' f'air'c'oir a'ir' é rin),  
 and it will be seen that the usage is not good Irish.  
<sup>14</sup> F'uit, was found. <sup>15</sup> uirri. <sup>16</sup> So often in Scotland.  
<sup>17</sup> Assembled. <sup>18</sup> Cao éirge, why. <sup>19</sup> p'iginn, like  
 iongaó = iongaó. <sup>20</sup> Noose. <sup>21</sup> Armpits. <sup>22</sup> Instead.

<sup>22</sup> For *gan fìor*, secretly. <sup>23</sup> Earth. <sup>24</sup> *Dóib*. <sup>25</sup> *uile*.  
<sup>26</sup> Many a. <sup>27</sup> Piece, *lit.* thong. <sup>28</sup> *bíod*, ó as é except before *r* of personal pronouns, when ó becomes o throughout Conn's Half. <sup>29</sup> *Do*, not *as*, is understood before *leana* etc = *leanamaint*. <sup>30</sup> *naipicín*, handkerchief.  
<sup>31</sup> *Feitíoe*, beast, O'R. <sup>32</sup> Bleared. <sup>33</sup> *Dunne cappa* etc (mangy). <sup>34</sup> Shift. <sup>35</sup> *macraimail*, likeness. <sup>36</sup> From "crabbed" ? <sup>37</sup> *De novo*, anew. <sup>38</sup> *naib* a *fìor*.  
<sup>39</sup> From "sure." <sup>40</sup> *áct* a *oipeas*, *áct* an *oipeas*, following a negative = "either." *ni paib brian ann*. *ni mipe áct an oipeas*. B. was not there. *No mipe* was I. <sup>41</sup> To lay claim to. <sup>42</sup> Observance. Also *romór*.  
<sup>43</sup> Vagabonds. <sup>44</sup> N.B. not *as* *oeunam*, *á' oeunam*. *á* for *eo*. <sup>45</sup> *ai*ge, *asam*, for *éi*ge, *éusam*. <sup>46</sup> As fast as his legs could carry him.

## THE STUDY OF IRISH.

(Continued.)

Up to the present, the only book which aids the beginner to bridge the gap between the elementary and the advanced stages of instruction is Canon Bourke's *Easy Lessons in Irish*. In spite of many defects, this work has enabled thousands to learn the native language of their country, and it will remain the most useful method of instruction in Irish until the new series commenced by Father O'Growney is completed.

When the student has mastered the lessons in pronunciation, he may commence to study the grammar. For my own part, I am convinced that those are in the right who hold grammar to be a most unsuitable basis on which to build the knowledge of a living tongue. But the early study of grammar has one obvious advantage: it enables one to read and understand a language when one has not an opportunity of learning by practice to speak it. As against this, it is the common experience that the study of grammar, when it precedes the learning of a language by ear, causes hesitation and want of ease in assimilating and employing the phrases in actual use. The only grammar of Irish accessible to the public is Joyce's. This otherwise excellent little work has some drawbacks. The learned author, by remedying these in a new edition, would confer a great boon on students. For example, the instructions on pronunciation are defective. Among other things, no distinction is shown between *l* and *ll*, *n* and *nn*. In conjugating the verb

*to* *ím*, there is no mention of the dependent past, *pac*a. The few irregular verbs require clearer treatment. The syntax is extremely meagre, and does not exhibit many of the rules governing the most ordinary constructions. *Do* or *á* is given as the "sign" of the so-called infinitive—a mere piece of confusion with the English usage, and not found for the first time in this grammar. These defects are pointed out in the most friendly spirit, and it may safely be added that Dr. Joyce can count on those connected with the GAELIC JOURNAL and on his fellow-members of the Gaelic League for any co-operation he may require to perfect his clear and well-ordered little manual.

In studying the grammar, the beginner need not at first attempt to commit everything to memory. He should run rapidly through the accidence (*i.e.*, the parts of speech), and then take up the study of an Irish text. Along with the latter, he can take a second and more careful turn through the grammar. Meanwhile, he has learned enough to be able to refer to the grammar for an explanation of the ordinary inflected forms he meets in the text.

Now as to the text to be used. In selecting works of Irish prose to be edited for the use of students, very little judgment has hitherto been exercised. The greater part of the texts in print are 15th century Irish modernized in spelling, and to a less extent in grammar, but, on the whole, so archaic that one may be able to speak and read Irish well and yet find much difficulty in understanding these editions. In fact the texts have almost invariably been selected on account of their celebrity rather than on account of their practical usefulness. This great mistake has done measureless harm to the study of Irish, tending to create a gulf between the modern spoken language and the printed literature. Those who undertake to publish modern texts in future should make it their main object to bridge this gulf.

The publications which are in touch with the vernacular are chiefly poetry and folklore. Before making poetry a help to learning a language, it is necessary at least



to know the general structure of the language in prose. The books of folk-lore are not edited for the use of beginners. It is, therefore, advisable to make a compromise.

Of the early modern Irish, the best text-book is Keating's "Three Shafts of Death" (Tíri Tríshíoraíte an Dáir), edited by Dr. Atkinson. The student should add the "Appendices" of this book to what he has already learned of grammar. The very copious vocabulary will enable him to work through the Irish text.

He may also get one of the early modern texts accompanied with an English translation, such as *The Fate of the Children of Lir*. The style of these epic tales is simpler than Keating's, though the language is often more archaic.

In the third place, he should get one of the folk-lore publications, such as *An Sgeuluidhe Gaodhalach*, by Dr. Hyde, or Mr. Faherty's *Siamsa an Gheimhridh*. Our next instalment will deal further with this part of our studies.

(To be continued).

### sgeula na gaeilge.

Atá an tOideáir pleanáilte éirí ceirne míor 7 bheir do éirítean i ndáiríne ag foghlaim Gaeilge. Do bairis ré cuillead 7 trí míle focal ann gan teacht i n-aon gairí do'n éanáilant do tógáid. Nac nár o'ár fgláirib-ne ollan mar é seo do teacht ó Chopenhagen fá éortar 7 fá éimblóir míor ag cur rime gan ní atá ag an tóip agáinne, mar feó i láirar mui!

Ní éáim ag aon fgeula le fá-faosa riar níor éirí-neamhaige le luic labaréa 7 léighe na gaeilge ná gur fás páipuis O maolán le huadé riar le ceirne ríor míle uiléar do míuad 7 do coimead ar oteangad gan tír seo. Atá gael leir, áh, ag feúaint le n-a bainit amad do féin, áit bíod ríil agáinn ná héiréadair leir coris do éir ar an tairbe do leandair ar an oipead rian aigis do fgairead 'nar meaf-ne do éirí coir naomha 7 ar oteanga tóidear do cong-báil beó.

Ní teapc iao na míllíun 7 na leat-míllíun dár ngeol i ndáiríne 7 i ndáiríne, 7 níor b' iongnad d' gcairpócairí 7 beagán d' maoin do bhonnad ar an nGaeilge, éor go mbead neapc aigis aca ro atá ag feúaint i n-iair d' ríad 7 go b'áiríad míor-éorad ar a ríadair. I' ro-teadair puinn do éunairí gan

traogal ro gan aigead. Tríor 7 tríor ní 'lir na gaeil bíomhaoin ná deapmáad ar an míor-éor ro: feúit mar chuarad uic míle punt bíadain ó rin i ndáiríne cum ollanhan gaeilge do beir i b'píom-ríol chaoilíre Washington.

I' gaeir go mberó an tpeap éirí de "Simple Lessons in Irish" i gcló. Cum an leabhrán do beir coirí ríor 7 i' fíoríor, do éabruis gaelealac améirca a'irí, mar i' beir aca, le n-a fáiríneir. Cuiread éar tópaon punt ar fáil. Cao atá agáinne i n-éiríne d' éunairí? Ar b'píom-ríor ag b'áir ar fheir na gaeir cum na gaeilge do fáiríad! Mo b'íon! an mberó aon ríreic ná ríomhaoin ionann féin éiríde? I' fearad do'n traogal gur uínn féin i' ceap an obair éirínealíar ro do gáil do láim, 7 gan beir ag fíreid ar an té seo ná ar an té úr. Ní beir aon íar, aon bairí o'airí go b'áir go mbeupam iontaoirí aráinn féin.

Go uicí seo 7 go fíll eile fíreirí tair na halbanais i b'pá i tópa d'ínn. i n-éiríneir atá tabaríre amad fíoláir—íaríre ríad 7 ré ríngne—i n-a b'píil gae uile focal albanac taob le n-a coiríocail i nGaeilge na héiríneir, gan mbéiríneir, gan g'píneir 7 i mbéiríneir na fíreirí. Ca-huinn beiríre a fíneal rínn de leabair agáinne? Do gaeilíad puo éirí d' fáiríar, atá ríal 7 leat-tópaon ríneirí ann ó fínn; ní éuala aon-nead gíog a'ir go uic tóideall d' bíadain ó rin do cuiread fíreirí ag b'píil éabairíor do bí ag tairíre, áit ní heolac uínn gur h'áirígead aon-ní ó'n am rínn anall 'na tóad. Atá d'áiríre nínn i lonnan coirí maíre éiríne ag cur gíneirí b'neirí le gaeilge na halban i gcló. Cairí seo ag moillínead gíneirí uí dhonnabáin do gaeilíad bíadain an taca ro do beir fíllíreí go h'áiríneir? Thoirí éar éirí éirí, do íneirí go b'píil ríneirí éirí go ríomha o'airíneir.

Thug líreirí d'arab a'inn T. W. Rolleston leiríre uairí fá éiríneirí, i n-a labairí ré ar an nGaeilge mar éangag fíllíreirí go mír ar áit le teangairí na heoirpa 7 a g'píil clíreirí. Do h'áirígeirí ríneirí írre páiríneirí ag tabairí a fínní ríor i n-éiríneirí ré i leirí na gaeilge do fíllíneirí. Do éaríneirí líreirí líreirí eile, ar éuma gur gaeirí go ríar aon ríorad a'ínní mar gaeil ar-an puo do bí i g'píil éaríneirí. Do éirí an ríal ro an gaeilge ór coiríarí na g'píilíre nár éuala focal ríneirí rínn uínní féin ná ar a líreiríre. i n-éiríneirí éaríre éall do feol ré líreirí ag ríall ar chonhíre na gaeilge ag líreirí-éiríneirí o'píra 7 cum a fíreirí do beir áige cao ba íneirí 7 cao nár íneirí leirí an g'píilíneir rínn; áh ríarí ré a tóideirí de fíreirí ar uíreirí ó'n g'píilíneirí d'ínní 7 a'irí ó'n míllíre. Ó rínn a'nní níor clíreirí focal uob' fínní a'iríneirí uairí. áit gan aon a'iríneirí, rínní ré an-íaríreirí do'n gíllíneirí, gan coiríneirí leirí gan agáinn—áit i' maíreirí é i g'píilíneirí.

Atá an Connrad i b'pao níor fearr anoir ná bí namhainne reo. 1 náit chlaí féin tá na "muirghe léiginn" níor iomparáil 7 níor deas-orthuice ná mar ba gnáth aca. 1 mbeul fearr de atá cnaob láiríor de'n Chonnrad—óir cionn céir, ar a bfuil gac creiseamh 7 orpam. Atáir le tionól do éionuagáir le haigáir na n-orthuag a mbeir éionnuagáir ann ran Cháirg, 7 beir curam ceoil aca um an am ceirna.

O támaraio ag teact ear na horóib, nó ear na maigirírib rgoile, 1r ceart a ráó go bfuil uógar na bfuilr óá mhoruagáir féin i leir na gaeóilge le uéiréanaige, 7 ba mhóir-mhéir uóir rin. 1 Spárbairle (Dundalk) o'arri maigirírib na háite rin na maigáirle, éeanglar orpa féin 7 ar luét a gceirre i otaob a muinte, do éeairuagáir 7 o'airéuamh 1 orpéó go bpeuparíor báirántar o'fagáil 7 na haoránag do éeagairg innti le níor luá duair ná mar atá anoir. ag an gcomráil do bí i n'oróiceao na bantao ag na maigirírib tamall ó fin, o'adéunneagair ar luét a ngarpa a noiceall cabra do éabairt do'n ghaeóilg 7 do orpung a coranta. Do labair an canónac Sincum le cumann na nOigfear ran áit ceirna 7 eus o'fógarit orpa na muirghe léiginn do bí aca o'airéuamh, 7 do éuir i n-uil uóir cionnur do éairbeóat ran uóir.

O America tagann rgeula gur curpéar nua-épaob de'n Chonnrad ar bun i newhabeen, Connecticut. 1 b'p'robience i nOileán Róir atá cúig muirghe léiginn nó timéall trí ceir hall ag teact i gceann a éeile óá uair ran treactúim. Atáir le n-a bfuil de épaobair ran Oileán úr do éoméeanagair leir an b'p'robience-épaob i mbaile áta cliaé.

Tá ruar le uéir b'p'unt 7 trí píer anoir le n-a p'unt ar na rgoilair i n-a muintear an teanga mháiréa. Do éuapáir trí píer p'unt de reo náit móir i mearg ar n'gaolca éarpa an tráile. Iarriear ar na maigirírib éeagairg an ghaeóilg an lán-nuimhir do bí ar rgoil, an nuimhir do ceirígeat, 7 an nuimhir do éeair-freagair de ré na bliáda 1895 do éur go oí luét mará an airgíor i gConnrad na gaeóilge, áe cliaé.

Tá an Connrad le tionóilair p'ublióir do éomráó anho 7 anho ran tuat. Comráó aon aca éeana féin i b'p'robience, 11 fearra. Do bí an-oiréatár móir i láir 7 go gaeall cáe go n'euaparíor a noiceall rá éeignamh 7 rá éabair do éabair leir an n'gaeóilg do leatáir 7 do leatnuagáir i'na háitir i n-a bfuil rí oirgíe nó báirgíe, 7 a congáil 7 a coéuag in gac ball i n-ar lán láiríor oí rór. Do bí méire na catpáe ran gaeatáir. Thar neitir eile duabairt ré gur náir 7 gur áir an éuma ar a bfuilr éireannag ag ceapmao teangáir a oirpe. O'n gConnrad do bí eoin

mac néill, eagaróir i'p'leabair na gaeóilge, 7 m'icéál éoirgíe.

Ní p'aoa go mbeir éionól eile i n-áit éigín i gGaiparíge.

1r p'aoa ó baile New Zealand. Féir rór go bfuil cumann ann éum na gaeóilge do éoraint 7 do éoméat ran áit. Rá uéiréanaige, b'éigean do'n lear-uatáirán, an p'aoi éeán p'epun, m'icéat ar uín-éeam, áit i bfuil an cumann, 7 uil go harpáile. Sul ar rgar ré le n-a éairíob, do bí fear ceoil aca uile, 7 rgar b'p'ontanar do'n té bí ar tí m'icéat. Do labair leó go léir ar gaeóilg, 7 o'arri orpa uéir-iarpáe do éabairt anoir uatá rá éeangáir ar ran 7 ar r'p'ear do éáiréil. ag ro beagán rá éomráó: "1r iomáa ráé ráir éoir uóinn an ghaeóilg do éongáil beó. 1r i teanga áir ar r'p'ear 7 ar oirpe. 1r i an teanga éealamar nuair bí r'inn 'nar b'p'aríob. Ní raib teanga áe i amáin ag na m'icir de muintir na héireann, 7 nuair éumíngim do an am do éuair éorainn, bíim ag curíne ran am ceirna ar na éairíob leir labraó i. Mo b'p'ón! 1r p'aoa ó fin go bfuil r'ao 'na luige rá na r'p'aríob g'ara, áe baó mhóir an náir uóinn ceapmao do éeunamh orpa, coirpá 7 beir uirge ag ré nó fear ag fáir. 1r innti mar éeangáir do éeagairg na p'earpáina do éuir clú ar éirinn. Téigir na m'ic léiginn ar gac uile éuair na héóir go héirinn éum na gaeóilge o'fóglum. 1r teanga i le l'irp'aeat m'ile bliáda ar a cúl—l'irp'aeat iomparáil i b'p'or 7 i n'án. Deunair b'p' noiceall gan a leigean oí b'p' fagáil."

## EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form: see advertisements.)

### EXERCISE CXV.—(Continued).

§ 675. The word ead, (ah) it. Nac b'p'aeag an lá é? 1r ead, go veimim, Is it not a fine day? It is so, indeed (1r ead is always pronounced ish-ah shortened to shah). An Sagranaé é? Ní h-ead (hah). Is he an Englishman? He is not so. This neuter pronoun is never used except after the verb 1r, and then it always represents a phrase. Thus, in the sentences 1r fear maíé é. An ead? [pron. as if an nead (uah)]. He is a good man. Is he so. The last sentence is equivalent to an fear maíé é, and the ead in the shorter sentence takes the place of fear maíé.

§ 676. Éipeannać (ae'-rāN-āCH), an Irishman.

Saḡranać, usually Sapaṇać (sos'-ān-āCH), an Englishman.

Albanać (ol'-ā-bān-āCH), a Scotchman.

Cá (kau), where? *causes eclipsis*.

§ 677. An Éipeannać é rin? Ní h-eaó, ír Albanać é, éamiz ré ó Albam móé. Ní Sapaṇać mipe, ír Éipeannać mé. An iaba-baí 'ra mbaile móé? Ní iabamari, so bíreamari fíor ag an abamn. Cá iababari móé? Ní'l a fíor agam, aét atá a fíor agam cá bfuilro moiu. Cá bfuilrí, a Óiamuro? Cá iabair, a Čaró? So bíreamar ag obair. An iabair fíur ari an šenoc? Ní iabair. Ír feari maít é. Feari maít, an eaó? (=is it, indeed! hence the Anglo-Irish inagh).

§ 678. Are they at home to-day? No; but they were at home yesterday, and the man of the house (feari an tige) will be at home to-morrow. They were not with us, they were with you (líb). John and James went to Dublin, and Cormac was with them. They own that horse, but they do not own that lamb. We own this little place, is it not a nice (vear) place? This is fine soft weather, God bless it. It is (ír eaó), indeed. I am not ashamed, but I am afraid. We were not afraid, they were afraid. Nora came home; this house is hers, and the land, the oats and the barley. Do you like fresh butter? Yes, I do not like fresh bread, it is not wholesome.

#### EXERCISE CXVI.

§ 679. The past tense of ír is ba (bo almost like bu in but); as, ba linn an áit, the place was ours.

§ 680. This ba causes aspiration of the first consonant of the following adjective: as, ba vear (yas) an áit í, it was a nice place; ba maít (wah) liom rin, I liked that. Words beginning with τ are not usually aspirated.

§ 681. When the adjective following begins with a vowel or f (which, of course, becomes aspirated and thus silent), the a of ba is omitted, as b'ole (búlk) liom rin, I did not like that; b'fearu (baar) liom

Cormac ná Seumar, I preferred Cormac to James.

§ 682. Ír ole le Niall an pion úo, Niall thinks that wine bad, does not like it. Ní h-ole liom rin, I rather like that, I don't think it bad.

§ 683. Ba móri (Wör) an rgeul rin. Ba móri, so veimim. Ní maít liom rgeul mó-fava, ír fearu liom rgeul šearu, veap. Ba šeal (yal) an oróe í rin; so bíreamari amuiz. Ja beas an áit í. Ba h-eaó (h-yah) so veimim. Ba tium an áit í rin i šcomuioe. Ní h-ole liom é, agur ní maít liom é. Ír fearu an t-ocpar ná an t-ole, ír fearu an eagla ná an náipe. An fearu leat an ríol ná an éatáoir? Ír maít an fearu, a Seumuir. Ír fearu an fearu, a Óiamuro. Ní fearu liom rac ná mála.

§ 684. Ír aoibinn (ee'-vin) vuit, 'tis well for you, or ír maít vuit. So ní h-aoibinn vó, it is not well for him; b'aoibinn (bee'-vin) vóib, it was well for them.

§ 685. Ba is also the conditional mood of ír=would be; ba veap an iuro é, it would be a nice thing; ba maít liom vól a baile, I should like to go home; b'riu (bew) vuit vól so baile-áta-Čiaat, it would be worth your while (*lit.*, worthy far you) to go to Dublin.

This word is also spelled baó and buó in many books, &c.

§ 686. I got a drink from you yesterday; it was a sweet drink (feminine). We got money from that man. It was well for you, he never gave me money. I'd rather (b'fearu liom) go home than go to Scotland, I am not a Scotchman. There was a man in Erin long ago, and he had a wife and a son, and a nice little house. I would rather have a little book than a big book. There is Irish and English in the little green book. Is this Irish or English? It is Irish. I'd rather have our own language [teanga (taNG'-ā) tongue] than another language. Our own language is a sweet language—ír mólir an teanga ari oc. féin.

#### EXERCISE CXVII.

§ 687. The infinitive "to be" is translated into Irish by beir (beh, like be in best). In modern Irish the b is always



aspirated, *beir* (veh, *like* ve *in* vest), and the particle *a* is almost always placed before it, wrongly. *I* *feair* *liom* *beir* *láir* *ioná* *beir* *las*, I prefer to be strong rather than to be weak; *b'feair* *liom* *beir* *m* *Eirinn* *ioná* *m* *Albain*, I'd rather be in Erin than in Scotland. In sentences of this last sort *beir* is often omitted; as, *i* *feair* *liom* *ra* *mbaile* *ná* *ar* *baile*, I rather (be) at home than from home.

§ 688. For the future of the verb "to be," in addition to the colloquial forms *béir* *mé*, *béir* *tú*, etc., we have the older and better forms:—

1. *béiréad* (bae'-adh), I shall and will be.
2. *béirí* (bae'-ir), thou shalt or will be.
3. *béir* *fé*, *rí*, etc., he, she, etc., shall or will be.
1. *béirimis* (bae'-mid), we shall or will be.
2. *béirí* (bae'-hee), ye shall or will be.
3. *béirid* (bae'-id), they shall or will be.

Instead of *béir*, we find in older Irish *bair*. In Munster *béir* is often pronounced *beis*, and the *synthetic* forms are used, as given in this paragraph. The *é* is very often pronounced short; 1, *bedh*, 2, *ber*, 3, *bei*; plural, 1, *bemid*, 2, *be-hee*, 3, *bed*.

§ 689. When two persons or things are compared, and one is said to be AS (big, old, etc.), AS the other, the two words AS . . . AS are translated by *com* . . . *le* . . . *com* pronounced (CHō with a nasal sound); it is often softened to (hō). In parts of Munster pron. (CHoon). *Com* *veair* *le* *fuil*, as red as blood; *com* *veair* *le* *ruíte*; (sooh-yě) as bitter as soot; *com* *veair* *le* *ruíte*; *com* *veair* *le* *daol* (dhael, Conn. dheel), as black as a chafer, or beetle; *com* *veair* *le* *eala*, as white as the swan; *com* *veair* *le* *mil*, as sweet as honey.

§ 690. *Ní* *liom* *com* *fean* *leat* *ra*, *asur* *ní* *liom* *com* *fean* *lem* *ataim*. *Atá* *ro* *fé*, *act* *béir* *com* *móir* *le* *Fionn* *Mac* *Cumail*. *An* *mbéir* *com* *mae* *ir* *ar* *an* *aonac*? *Atá* *Eu* *omonn* *asur* *mé* *féin* *as* *uile* *a* *baile* *an* *oir*, *act* *béir* *com* *ar* *an* *aonac*. *Do* *bí* *an* *uine* *beas* *com* *h-áir* *leir* *an* *b'feair*, *asur*

*do* *bí* *a* *ceann* *com* *móir* *le* *h-uall*; *do* *bí* *cóta* *beas* *veair* *ar*. *An* *mair* *leat* (a) *beir* *in* *an* *mbáo* *ro*? *Ní* *mair*, *b'feair* *liom* (a) *beir* *in* *an* *mbáo* *móir* *úo*. *Ní* *l* *Donn* *cao* *com* *h-áir* *le* *Seun* *ar*. *Feu* *an* *daol* *uub* *ar* *an* *uilláir*! *Ní* *h-aoibhinn* *ro*, *atá* *bean* *an* *ti* *ge* *as* *tead* *asur* *uir* *ge* *te* *air*. *Ní* *b'roean* *an* *oróce* *com* *ra* *da* *leir* *an* *lá*, *in* *an* *ngem* *heas*. *I* *feair* *liom* *leir* *an* *b'rao* (vee'-ā) *beir* *ar* *ti* *ge* *in* *an* *gcoill* (Ge'l) *act* *b'feair* *ro* *beir* *amuir* *ar* *an* *ri* *ad*.

§ 691. Patrick was not as strong as Fionn. Did you know Patrick? I knew him when he was young, but now he is as old as myself. The day is not as cold as the night. The night is as warm as the day in that country. I'd rather be young than old. The Boyne is not as wide as the Liffey; and the Lee is not as wide as the (ant) Shannon. Will they be with us? The horse that we have is theirs. Was the ship as large as the big boat? Yes. As sweet as music. There is no place as good as (the) home (an baile).

#### EXERCISE CXVIII.

§ 692. *Ba* *mair* *leir* *beir* *'na* *ruis*, he would like to be a king. *B'feair* *liom* *beir* *im* (= *m* *mo*) *feair* *boet* *ná* *im* *ruis*, I'd rather be a poor man than be a king. He we see how *beir*, like other parts of the verb *atáim*, requires the preposition *m* as already explained.

§ 693. Like all verbs in the past tense, *ba*, the past tense of *ir*, should, strictly speaking, have the particle *ro* before it. The same is true of *ba*, the conditional mood of *ir*. But in modern Irish we hardly ever say *ro* *ba* *mair* *liom*, except in relative sentences, as we shall explain later on.

§ 694. The imperative mood of *atáim*—

1. (not used), let me be.
2. *bí* (bee), be thou.
3. *bí* *ro* (bee'-āCH), let (him, her) be.
1. *bí* *mis* (bee'-mish), let us be.
2. *bí* *ro* (bee'-ee, usually bee'-gee), be ye.
3. *bí* *ro* (bee'-deesh), let them be.

§ 695. Notes, *bí* *ro* (also spelled *bí* *ro*) retains to some extent the old pronunciation. Before aspiration of *ro* the pronunciation was *bí* *ro* (bee'-adh), hence we have still (bee'-āt) in North Connaught. After aspiration *bí* *ro* was sounded (bee'-āy), the common (bee'-āCH) is softened from this. In most of Ulster this (and so with all verbal terminations in -āo) sound is (bee'-oo). *bí* *mis* and *bí* *ro* often written *bí* *mis* and *bí* *ro*. In Munster *bí* *mis*, with last syllable long. The use of *bí* *mis* for *bí* *mis* is common in colloquial Irish.







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A member of the Gaelic League offers, through the GAELIC JOURNAL, a prize of £1 for a composition in Irish. The subject of the composition will be the motto, "Cúimhri le céile," which means, as most of our readers are aware, "Let us combine, and also, let us act loyally together." The competitors will be expected to apply the lesson of combination and cordial unity of action to the present circumstances of the Irish language. The compositions must, in no instance, exceed in space one page (two columns) of the GAELIC JOURNAL in the larger type. Competitors can easily compute the space their writing would occupy by first writing out a few lines of large type matter from the Journal. Only one side of the paper is to be written on. Each composition is to be accompanied by the writer's name and address, for publication if successful. The latest date for sending in papers will be May 10th. and the successful paper will be printed in the GAELIC JOURNAL for June. In all other respects, the competition is unrestricted. In awarding the prize, the editor will have regard mainly to the excellence of the ideas expressed and to the idiomatic character of the Irish used. English forms of expression should be avoided.

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The Most Rev. Dr. O'Donnell, Bishop of Raphoe, in his Lenten pastoral, again recommends the people of old Tyrconnell to speak and cultivate the Irish language. Our readers will remember that last year Dr. O'Donnell's pastoral contained a strong exhortation on the same subject and a commendation of those teachers who teach it in their schools.





“Α μάταιη!” δι πειρεσεν, ἡ ἡ-ἀρω α ἔμνη  
ἦ α ῥοῦα.

Մտնէ՛ց ի՛ր դռե՛ս. Շօք ըրեալս ցօ  
մերժեա՛ծ ա մո՛տաւ շնո՛քս առա՛ծ. 1 ո-ա  
յոնա՛ս բառ, որ առնա՛ծ Ծ'իւլ Տա՛ծ 7 ձրե՛ս  
նա լա՛նն. Մօրցա՛ն ի՛ր առ Ծօրա՛ր 7 Ծօ  
րեա՛լ ի՛ր ա թա՛ծ ի՛րն ձրե՛ս թե՛<sup>13</sup> ո-ա

éannaearb. Ba maire an maire aige é—  
vo léim ré i leat-taobh. Do ghluaib an  
t-uirge bí 'ran áiteac tpearna an bótaib 7  
gal beiribte<sup>14</sup> ar.

"A éiripéig!" ar peirlean. "An amlaí  
do mearaib mo maibéad?"

"Bain an éluar tóim." ar ríre, "ná  
bfaigéa an méirí rín, ná tioréa anmíó aúir  
ar loirg do mátaib, an rnaímaire!"

Le n-a linn rín, reo amac Diarmuid 7 a  
éapín bpeac aib. Do ius ré ar ghalann  
ar Miceal.

"A Miceal," ar peirlean, "tá deapmar  
éigin oir. Níl do mátaib anmíó, ná ní  
maib ní fadóar ca-tam."

"An ndéirleann tú liom é?" arfa Miceal.

"Deirim gan anmíur," arfa Diarmuid.

"An amlaí ná fuil rí ra' baile?"

"Ní maib rí ra' baile 'nuair fágair-ra  
an baile," arfa Miceal.

"An maib rí ra' baile araoir?" arfa  
Diarmuid.

"Ir ríoir duit go tpeacé," arfa Miceal.

"B' féiríoir go maib 7 supab amlaí t'fágair  
im' óiarú ra' baile í."

Bí aithe ag Miceal ar Diarmuid 7 ar a  
éiripéigéacáin, aet ní maib ré le toul uairé  
éomí raoir.

"Stao, a Miceal," arfa Diarmuid. "Ná  
bí dá leirgint oir sup amadán tu, maib ní  
headó. Cao do éiríoir t' éeann í beiré anmíó  
ag déanamí cleammar vo Séadna 7 vo  
Séadna?"

Bíodair ag ríubal go ríocair 7 ag ríuirtíom  
ó'n uirg, aúair Miceal ar an mbaile, Saób  
ag callaípeacé<sup>15</sup> na nriarú, 7 Diarmuid ag  
reiréamí le rípeaia.

"Dómaire go venim," arfa Miceal, "do  
éiríoir sup gpeannmair. Tarépeamí a veimeadó  
araoir dom. Céapair go maibair i uirg  
Séadna im' aonair, im' ríuirté ra' éataoir  
rígáim, 7 an mealbóis ar m' aúair amac ar  
cioréad ar an gclabair. Táimís vealb cinn  
míná ar an mealbóis. Do labair an ceann  
liom. D'aírmígear glóir Séaróbe ag teacé

ar. 'Tá vo mátaib,' arfa an ceann, "ag  
bhuípeadó a cioré ag capadó le cleammar vo  
déanamí ríuirtí mair 7 Séadna, aet ba fíaoir  
vo Séadna an báir ir meair vo ríuirtí dume  
maim 'ná mair dá ríoraó.' Le n-a linn rín,  
vo rípeabair im' úirípeacé 7 vo rípeabair im'  
ríuirté. Do gclaoóar ar mo mátaib. Ní  
bhuíair aon rípeaia. Céapair láirípeacé  
sup anmíó bí rí, 7 vo leanair í."

D'fóic Diarmuid aib ríuirtí an dá ríuirtí.  
Níoir ríaoir Miceal. Dá bfaigéa Diarmuid  
éirí ar, ní fadóar ré a déanamí amac  
cia 'co ríuirtí nó éiríeac bí ag Miceal dá  
mairínt. Do ríao ré ar feadó tamail  
maire. Fé déirípeadó dúbairí ré:

"Tá eagla oim, a Miceal, sup b' é taró-  
peamí na ríuirtí n-oirgáta aúair é."

"Dómaire go venim," arfa Miceal, "rín  
é tpeacé an ríuirtí. Ní fadóir liom a  
déanamí amac ar an neomair rí, 7 ní ríóca  
go ndéanrao amac éiríeac cia 'co im' éiríeac  
nó im' úirípeacé vo bíoir, 'nuair gclaoóar ar  
mo mátaib."

"Éomairíleóeáim duit," arfa Diarmuid,  
"ré tarépeamí dá déanrair duit, gan teacé  
aúir. Imirg oir a-baile anoir, 7 go ríuirtí  
Dia ciall níoir ríuirtí duit! Do éiríeac  
ar go ríuirtí-maire."

Do ríuirtíar.

"Seadó," arfa Miceal leirí fém, "ba  
róbairí dom an ríuirtí vo déanamí. Ní  
fadóar 'an ríuirtí cábí éirí mo mátaib an  
oiríeac."

(Leanrair vo reo.)

#### TRANSLATION—(CONTINUED).

Mickel started out of his sleep. Every drop of sweat  
on him was as big as a whortleberry, and he was trem-  
bling all over. "Mary of the miracles!" said he, "what  
shall I do? or what has happened to the night that it is  
so long? or what has happened to Seadna? or what is  
keeping him? If he wishes to make a match with Seve,  
should not the day be long enough to make it, and not to  
be spending the night away from home in this fashion?  
He is a dark man. It is hard to be up to him. He said  
it would be better for her to be dead than to be married  
to him. And there he is now doing his best to get  
married to her. I don't know in the world why should  
it be better for her to be dead than that he should  
marry her. I should think it would be better for him to



e dead than that Seve should marry him. I would not marry her for all the money that Seadna has, and that she has, and that her father has all together. See!" At that moment he perceived light as it would be day-break. That gave him great courage. But after a while what rose was the moon. When he saw the light of the moon shining in through the window and over upon the mantel-piece where the malivogue was hanging, and no ray of the light of the daycoming, *it blackened and blued with him* to such a degree, that if terror had allowed him he would have begun to cry. When the light came fair on the malivogue, it put the form of a human head upon it. Mickel thought he never saw a living likeness (lit. an heir) but it of the hag's head in the Fenian tale, who had the two furthest back teeth in her head for two crutches. When he had been a while looking at it, the eyes moved, and the mouth loosened as if it were going to speak. Mickel knew that it was only the malivogue; but, even so, his blood moved and his hair stood up, and a keen shiver ran along his backbone. He had to shut his eyes lest he should be looking at those eyes moving. At last a cloud came over the moon, and the malivogue was brought into its own shape. It was a great relief. Mickel gave (his) thanks to God fervently, never fear, and it must be that sound sleep fell on him at that time, for the next thing he was aware of was the sun shining on the malivogue, instead of the moon, the work going on around him, the soft whistling of the men, the light blows of the little hammers, and the drawing and tightening of the wax thread. He looked over at Seadna's place. Seadna himself was there, (and he) working as hard, as diligently, as if it were that he should not have the night's meal till that shoe should be sold. Mickel rose and looked across at his own seat. "Mickel," said Seadna, "do you go home and eat something and take another sleep. You have this day's hire earned after the night. You need not come to work until to-morrow morning." Just as he was saying these words he looked at Mickel, and, as much sleep as there was in Mickel's eyes, he noticed the look. He looked ten years older than he looked on the previous day. Mickel drove on home, but that look did not leave his memory. "There is some outrageous trouble upon him," said he in his own mind. I must tell my mother about it, and consult with her as to what is right to be done." He reached the house, but if he did there was not tale nor tidings of his mother there before him. There was not a Christian of the Judgment there. He searched all round the house. He called her. It was no use. "Oh wish! oh wish! oh wish!" said he. "Did anyone ever see the like of it? As sure as there is a ferrule on a beggarman's stick, she is gone down to Dermott Liath's to finish the match! and what shall I do? what shall I do at all? I would not wish for the gold of the universe that Seadna should be married to that fiend of a woman. Oh! oh! oh! what shall I do at all? I thought my mother had sense, but sure she has not an atom, and to have such a match as that in hands. I have nothing in the world to do but the one thing, to put the ground from me at once down, and to break the match before it is too late. The bold, barefaced, proud thing! It is little wonder that he has an old, worn look. . . . I don't know from the land of the world what hold have they got over him. It would not be that he would be after putting some binding or promise upon himself, and that they would be trying to force some money out of him. We were all making game of Dermott that day he went up. Perhaps he knew himself what he was about. 'There is not a spirit nor a pooka that has not the knowledge of his own case.'

And see! Seadna did not say, 'I won't marry her,' but 'I have no notion of getting married.' . . . Perhaps I may not find the breaking of the match so easy a thing as I thought. . . . And look, aroo! Here I am here, putting and balancing, and, perhaps, the match being finished by my mother. That she may not be paid for her trouble! How neighbourly she is." He was a field from the house before he had that last reflexion finished, and he going head-foremost down to the house of Dermott Liath, and he putting the way from him as quick as ever it was in his lame leg to put it from him. It was short until he was opposite Dermott's house, and a blowing from exertion upon him. Dermott was not in the doorway as yet. It was too early in the day. Mickel stood out opposite the door. "Mother!" said he, at the top of his voice. Seve put her head out in the door, (and she) having a bite of bread in her mouth, (and she) chewing it. "Mother!" said Mickel again, "come out here and come along home at once. You have something else to do besides coming here like a little dog to trot through mud for them. If they have a match to make let themselves make it or let it alone." Seve swallowed the bite that was in her mouth. "Aroo grada hooth! you cripple," said she, "what is the matter with you now?" "Cripple, is it?" said he. "There is twice enough the matter with me. You were not satisfied to have your own name and your father's name in the mouths of the people, without dragging my mother into your business. But I'll take right good care the thing ye failed in your-elves, that ye shall not accomplish it with *her* help. Mother! Mother, I say!" "Be off home! you untidy thing, and don't be deaving us; and if you took a drop, go to sleep and put it off you," said she. "I tell you that not a leg of me will leave this place until she comes out," said he. "And I tell you another thing, and believe it from me; that there is no necessity for your throwing off your duds, as Seadna would not marry you. He would not marry you if there was in Ireland only you, you bold withered thing! Mother! Mother, I say! come out here, or I will go in and bring you out in my arms!" "Arrah! you lame ape, if you do not leave that place and to clear out of my sight quickly, I'll put a mark on you that will stick to you as long as there will be a crooked leg on you," said she, and it is not talking she was but screaming, and leaping, and her hair dancing around her head. She went into the house. He thought his mother would be out to him. Instead of that, *it was how* Seve returned and a vessel in her hand. She flung what was in the vessel at his face. Well it became him, he jumped aside. The water that was in the vessel went across the road and a boiling steam out of it. "You villain!" said he, "is it that you thought to murder me?" "Cut off my ear," said she, "if you had got that, you would not come here again to look for your mother." With that out comes Dermott with his speckled night-cap on him. He took Mickel by the shoulder. "Mickel," said he, "you are under some misapprehension, your mother is not here, and she has not been. I don't know when." "Do you say it to me?" said Mickel. "I do, certainly," said Dermott. "Is it how she is not at home?" "She was not at home when I was leaving home," said Mickel. "Was she at home last night?" said Dermott. "'Tis true for you, exactly," said Mickel; "perhaps she was, and that it was how I left her at home after me." Mickel knew Dermott and his questioning, but he was not going to get off so easy. "Stop, Mickel!" said Dermott. "Don't be pretending that you are a fool, because you are not. What put it into your head that she was here match-making for Seve

and Seadna?" They were walking quietly and moving away from the house, Mickel's face towards home. Seve talking loudly after them, and Dermott waiting for an answer. "Why then, indeed," said Mickel, "a curious thing put (it into my head). A dream I had last night. I thought I was at Seadna's house, alone, sitting in the sagawn chair, and the malivogue opposite me, hanging on the mantel-piece. The shape of a woman's head came on the malivogue. The head spoke to me. I recognised Seve's voice coming out of it. "Your mother," said the head, "is breaking her heart trying to make a match between me and Seadna, but it would be easier for Seadna to get the worst death that ever a human being got than that I should marry him." With that I started out of sleep, and I started up. I called my mother. I got no answer. I thought at once that it was here she was, and I followed her. Dermott looked at him between the eyes. Mickel did not flinch. It Dermott got Ireland for it he could not make out whether it was truth or falsehood Mickel was telling. He paused for a while. At last he said, "I am afraid, Mickel, that you were not asleep when you dreamt that dream." "Why then, indeed," said Mickel, "that is exact'y the point. I find it impossible to make out at this moment, and it is not likely that I shall ever make out, whether I was asleep or awake when I called my mother." "I would advise you," said Dermott, "whatever dreams may be made for you, not to come again. Go away home now, and may God give you better sense! You escaped very well." They parted. "Well," said Mickel to himself, "I was near doing the mischief. I don't know in the world where did my mother spend the night."

(To be continued.)

#### AN TASHA.

\* A curious idiom of na, "what rose was (sc. nothing other) than the moon." <sup>2</sup> Clabap, beam supporting the chimney-breast in country houses. <sup>3</sup> He lost heart altogether. <sup>4</sup> Fan, a noun of direction, used as a preposition, with genitive. Fan na hoipean, along the temple. Fan na gelaíac, along the fences. Fan an fálta, along the wall. Fan na habann, along the river. <sup>5</sup> *Lit.* before. <sup>6</sup> Another curious idiom. The force of no here is hard to explain. Ni puláip has three other uses—(1) ni puláip a deunaih, it must be done; (2) ni puláip le tash, a deunaih, T. is determined to do it, or makes a point of doing it; (3) ni puláip oo tash, a deunaih, T. must do it. <sup>7</sup> This tá would require a special note of some length. O'Donovan is wrong on the point, which will be elucidated at another opportunity. <sup>8</sup> Cuibeapac (perhaps more etymologically cubéapac) is a common word in Munster, where it is pronounced curéapac, KeesaCH, meaning 'pretty good,' 'fairly good.' C'omnuí tash? So cuibeapac, plán go mabap-re. 'How are you?' 'Pretty well, hale may you be.' The root is cubaró or cubró, fitting, proper, whence roméubaró, proper. mi-cuibeapac, then = 'unmoderated, extreme, fierce (sorrow).' <sup>9</sup> The judgment day is commonly called an Luan, 'the Monday,' in Irish. So tá an Luan, till doomsday. Boib an tá Luan an bpáca, first verse of Irish version of Dies Irae. <sup>10</sup> *Lit.* 'evil knife,' expressive of unbridled ferocity, a term often applied by the peasantry to their oppressors. <sup>11</sup> 'Bothering' means making 'bothered,' i.e. deaf, in Munster. <sup>12</sup> 'Duds,' pieces of clothing. <sup>13</sup> So tash, speedily. <sup>14</sup> In the direction of. <sup>15</sup> Steam of boiling. <sup>16</sup> Clabap, a scold, -act, scolding.

peapap ua laogapre.

#### CÉIM AN FÉIRÉ.

mame bhurthe no-chan.

Coir abann gleanna an Céime! i nith  
laogapre oo biop-ra,

Map a utéveann an fiaó 'pan oróe  
cum riop-cóula' a'p' oíl.

Az maétnaí real liom féim, az éirteact i  
geoilteib

So hacéapac go riótmari le binn-gué  
na n-eón.—

Nuair éuala an cat az teact amari,  
Azur glóir na n-eac az teact ap  
riam—

Le fuaim an airm oo épaic an  
plab,

A'p' mopi binn liom a nglóir;

Do tángavari go námaomari mari éioepaó  
gápa de éonaid mme.

Azur cumia mo époie na rair-íri v'pága-  
var gan tpeóir!

Niopi fan fepari bean ná páipre um áitrib  
na utiopea;

Na gáip-gola bi aco, 'p na mílte olagón,  
Az penéamte ap an nshápa go láirip 'na  
utiméasll

Az laimac a'p' az lionaó 'p az rgaóileao  
'na utieo;

An liúg sup leac i b'pau i geian,

Sé dubapre gac plait ba máic le  
tjall,—

"Gluairó go meap! tá an cat i  
utman(?),

Azur céromip 'na geomari."

Do tángavari na páip-íri—guroim ácap ap  
clannaib gacéac!—

Éiománsvari na páimig le pánaró ap  
peol.

Niopi b'pava úmni go utáimic lám láirip  
'nari utiméasll,

Sup rgaipeavari ap noame ap gac maoi-  
lunn faoi 'n geó;

Bi an bapriac 'na bun-báile aco, Barnett  
azur Beecher,

Hedges agus Sweet, 7 na mílte eile leó.

Ῥί na ὕφαντ ἕο λεγαιὸ ἰαυ

ᡩᠠᠨ ᠴᠢᠨ ᡩᠠᠨ ᡤᠠᠨ ᡩᠠᠨ ᡩᠠᠨ  
ᡩᠠᠨ

Տօ քեռտի՛ն մեարս 1 մեարժ նա Երևան

San papiatō zo veō'!

Εξασ μολαῶ μόρι λε ἡλιόρα νάρι ὀϊόλαμαρι ἀγ-  
ἀν ποτόρι

ԱՅՏ ԵՐԷ ԸՏ ԾԵՍՆԱՅԻ ՇՐՈՒՄ 7 ԾԱ ԻՆՊՐԻՆԷ ԱՐ  
ԻՕՏ.

Αν βλιαῶσαι πο ἀνοιγῇ τὰ ἀγαθῶν βεῖο μάγ  
 ἀν ἡδὲ ἰμῖντε ;

λεσψαμασιν πα' τοῖς ιαο, βερὺ σπιοβ  
οπηα ἰ' πόσ;

ἢ ἰαμψαμ εὐήτε ἢ ἰτάιτε, τὰ ἀπο-ἑμοῦ  
'ἢα ἰυῖτε ἀξαιον,

'S an énaib go'plactmari pniomta le viol  
ar ar seóip.

Τὰ πὰς πάντα φέρει ἄς τελέτῃ ἡ γένεσις,

Արևույշ ցօ մօար արևար Ի տրուալլ,

An Fhianncas òear nàr fèllas  
 muin

San paoban glan a'r coir;

Σο μβεῖο κατμαά τὰ πριόκαθ 7 τείντεαα  
τὰ λαπαὺ λεό ;

Τά αὖ ἐάητε παρὰ αὐτοῦ ὅτι καὶ ἡ λίσση<sup>3</sup>  
'ἡ καὶ ἡ σκωμῆ.

Τά Smith ἀνέστην 1 η-ἀντιθε ἀνέστη-λεακαμ  
 ΠΙΔΟΙΣ;

ὁὐδὲ γινώσκουσι βίαν καὶ ἡγάριον, ὅτι οὐκ ἐπιθυμοῦσι  
ἀλλὰ τὸν φόβον;

Ո՛րք եղբայրներ եմ ես Ձեզմանս համար  
 Երկրորդ խորհուրդի համար

ἡ ἀνὴρ ἔτι καὶ τοῦτο εἶπε· ὁ ἄνθρωπος ἀπὸ τοῦ ποταμοῦ  
καὶ τοῦ ποταμοῦ.

Α Ἐλάννα Σαεὺεαλ na n-áman <sup>5</sup> ná rtánarō  
 'r ná rtííocarō,

Այ՛ր Զօրքս անօր Զան մօլլ Զօ մերօ  
 քիօժ ար Բարս քնո՛ :

Comizò ruar bui ze'laite,<sup>6</sup> ta an ta-al po  
le oibite

ὁ ἡγήτορ τὰ ὅσα ἐστιν τεύχεα καὶ  
 τεύχεα.

Τὰ ἀπο ἀν τρεῖς ἢ ἡ οὐκ ἰ ἀ μαζαί

1 ἡχοῖσιν ἡλανά 'ῖ ἡ μαῖτ' ἐ ἀ  
ἡλανά,

Տա՛ն ընդ ի շա՛տանի, քեզ 7 քեզո՛ւ  
Ի ընդ ան ինձո՛ւ.

'Sé veiri ðað uðsari erinnur líom þul á  
 ðerfioðnó'm veiræð an þögnari

'San leabhai rin Pastrene go noiolpao  
ar an bpóit.

Σταύρα περὶα ἰμ' ὅανταιβ, ὁ τὰιμ λὰιμ  
 με εἰσιόναετ,

Μὰ τὰ ἰσμάτα τοῦ ὁμοῦ-ἁποῦ τοῦ ἀγαπῶ  
 ἑαυτὸν ἀνὴρ ἑαυτὸν;

ἡ δὲ ἀνάστασις αὐτῆς ἐγένετο ἡμέραν ἑορτασθεῖσαν  
 ὑμῖν ὡς ἡμέραν ἑορτασθεῖσαν ὅτι ἐκείνη ἡμέρα

ὁ οὐρανὸς οὐρανὸν ἔγειμεν καὶ τὸν οὐρανόν·  
 ἐμὸς δὲ ὁ θεός.

Πάπα' οίον τοίς γταυ φαυ φαλα οά  
ητλέαρ,

Πάπα' οἶον τοῖς καρπῶν ἐνός νό-  
του

Mañ a mbioñ an pionnañ mear a  
fiaoñ

Agur game acō ar peol!

30 mberó 3ac íáin-feapí cporóeamail 'u  
 píce a3ur ílat 'na úóio

Ἥνα ἴναι με πάσαις ἐοικότε νό τιολ ἀρ ὕο  
θεό'.

Το πινεσθ αν οαν πο 7 ευλλεσθ οα φαγαρ ας βαν.  
 Ξιθ οαρ β' ανμ μαίρε τε βύρεα, αρ α ηγλοοτεσ  
 μαρ λεαρ-ανμ μαίρε θυρεο. (Τε μυντερ λαογαρε  
 το εεαρ αν ταταρ πεσοαρ ο λαογαρε γυρ β'εαθ ου  
 ημάρε θυρεο. β'ετίερ γυραβ αμλαιο το β'εαρ  
 τε να βύρεαεαιβ πόρτα ατι.) Το β'ι ρ'ι πέιν ινα κομ-  
 νιθε λάνι λε βουλ céιμε αν φηέο ι μυθ λαογαρε ι  
 γσενταε χορεαίγε. Το β'ι μεαρ πλεαθ μόνιρ υιρ  
 αρ φυο να τίρε ριν. Ταοιρ πε céιμ αν φηέο ατά  
 ζαυάν βαρρα, ατι ι οτέρο να ρλυαίγε ζαό αον  
 τραμπαθ οά φειρυντ, 7 σο οενήιμ ιρ ριύ é ▲ φειρυντ.  
 τά τοζα να ζαεβίτε ας ζαό αον ουιμε, ός μόνιρ  
 ερπονθα, ιμραν γσεαντερ ραμ, 7 σο μβουό ραθα βυαν  
 να μαοιθεαθ ατιρ ιαο.

Séamur O hEadúigeirn,  
portláirge.

NOTES.

<sup>1</sup> "Cheuma" ἀπειρω να βασίει. <sup>2</sup> ἡ, "ἐμ  
ρίον-δουλα" ρόζ'αίλ" = ρόζ'αίμ'αίλ. <sup>3</sup> ἰονπαῖδα .ι.  
τευτα? <sup>4</sup> Τονν .ι. πολαῖ, ερoiceann, 7c. <sup>5</sup> πολα  
ἡπάδα ἐρεο. \* Κοράιτε .ι. μιρνεαῖ.





35. Diabal ball maire aih!  
 36. Tá glaic in a muineál.  
 37. Tá gáirleóg in a ríóin.  
 38. Má tá pé 'na éorlaó go n-éirgíó pé  
 plán;  
 Amair (i. muna) bfeil pé 'na éorlaó  
 náir éirgíó pé go bpáé.\*  
 39. (a) An té a scéiríó amh na moicéirgíó  
 amac aih, féarann pe coulaó go h-eaúfíuic  
 na gcaorac.  
 (b) An té gíbeas amh na moicéirgíó  
 féarann pe coulaó go meadóu lae.  
 40. Slánte na héirinne 7 Conrac  
 muigeo,  
 Agus 'nuair a éasraí na Gaeril náir  
 maó oume beo.  
 41. Cá trumíre do'n loé an laéa,  
 Cá trumíre do'n eac an mung  
 (i. mung, mong),  
 Cá trumíre do'n éaor an olann,  
 Cá trumíre do'n éolann an éall.  
 42. Gac rapa lá ó mo lá-ra amac, aih  
 bpióio;  
 Gac aon lá ó mo lá-ra amac, aih  
 páorais.  
 43. Má'r gáirí ó inoiú go oí inoié,  
 Ir gíorria [nó (i. 'ná) rin] bior an  
 léan as teaé;  
 Éirgíó ruar, a gíolla an éoirí-méir,  
 Agus cuir na gáiríó irteaé.

\* i n-aimpí pháorais do bí fear rapaí amh  
 páorac 'na éorlaó i ngar do Chappaig mhaéaire  
 Roir. Chuair páorais ar cuair 7 ar céiríó éirge, 7  
 éirge faoi n-a iompóó ó'n bpáiríacé, acé ní raib  
 maíe óó ann. faoi éann beagáin amirpe 'na  
 óiríó rin cia acéiríó páorac éirge acé an  
 naorí 7 é as téanaim ar a éirgíó le h-aíar  
 a iompóó éum an Chéiríó Chéiríó.  
 Chuair páorac éum leapá, mar naé raib fóin  
 acéiríó leir an naorí aih, 7 dubair le n-a mnaoi a  
 ráó leir go raib pé 'na éorlaó. 'Nuair éamig an  
 naorí irteaé, o'fíorais pé de'n mnaoi, "Cá bfuil  
 páorac?" "Tá pé 'na éorlaó," ar rípe. 'Nuair do  
 éuala páorais rin, ir ead dubair pé:

má tá pé 'na éorlaó go n-éirgíó pé plán;  
 muna bfuil pé 'na éorlaó náir éirgíó pé go bpáé!  
 O'fan an fear 'na éorlaó go teaé do pháorais  
 aih, i gceann bliána ó'n lá rin. Do óiríó páorais  
 é, 7 do labair leir aih gur gab pé an Chéiríó éirge  
 gan ouaó gan oíceall.

44. Seo ruo aubairt feanbean aon  
 uair amán 'nuair a bí rí as téacé ar gáirí  
 a éar uiríé:—

'Nuair a bí me as oul ruar annin an  
 bócar, éar gáirí oim;  
 Bí pe búrde bpiacac bacac bpiacac 7  
 bata leir.

45. Slánte ó oume go oume, 7 mar  
 'bfeil aon oume in an mballa labrao pé.  
 46. Beagán rí i n-áiríó éoir;  
 Beagán bó i bfeair maíe;  
 Beagán cáiríe i oíe an óil;  
 Na rí neiríe ir féairí amirg.  
 47. Ceann conrac ar maíre eairíe,  
 Ceann eairíe ar maíre gímirí;  
 Ir ionann rin a' ríeac na oíir  
 Maíre éum in na faoirí.  
 48. An oume raíóirí as téanaim gíum.  
 'S ir binn le gac aon a gíóir,  
 Acé mío ir ríeiríe nó (i. 'ná) éann  
 gáiríne in an gíoir  
 An oume bóé as téanaim ríóir.  
 49. [Dubair ríe éirgí an éaíraíma ru  
 le n-a éiríóirí, le linn éoiríne do éair-  
 beáirí oí oí:]

Féac an éonn 'r gan ionn acé áir na  
 rí,  
 A' ríeac an éannal manracé béar-  
 nacé gan lúe;  
 'S a ríeiríbean éar ma mbamíóé  
 álann úir,  
 Béirí do éonn-ra feannra ar láir mar  
 ríó.

50. [Na rí uiríó-nóra:]

Óirímaó na gcaorán, a' ríeairíó an  
 ríorá,  
 A' ríeairíó na uiríóé' go mall 'fan  
 oíóé.

[No a leiríó ríe:]

As ól an gíóiríe 'r as caíreann an  
 ríorá,  
 A' ríeairíó na uiríóé' go mall 'fan  
 oíóé.

51. *Fadao (no fágáil) teimeao le loé,  
Clasaoibh cloé le cuan,  
Comaibh le éabhairt ar innaoi buibh,  
[I' ionann riu] a' bualle ó'oró ar  
iaianu fua.*
52. [Seo cannt vo éapla roir oír ban:]  
"Ó! a Róir, comuig iur i n-aíaró na  
coire tinnne."  
"Ó! uinne ar bié a éomneácar, cor éinn  
so iab aige."
53. *Priáirínn móir éiríde 7 moille móir  
lámne.*
54. [Seo rmut compiaró vo éapla roir  
beirte a. bean 7 buacáil:]  
"Tairi irteac 'un vo bheicfeárta, a  
maolmhuir," ar ríre.  
Seo an rreagria éug an buacáil uiré:  
"I' fada beo mure,  
Le naoi mbliadnaib ríceao,  
Aur éar éuala me an 'maol mure'  
Ar don fcar amhá a iomne!"
55. Seo iur aubhairt fearuinne don uair  
amháin le n-a mae nuair a bi ré 'g 'ul a  
ó'airiaró inná, sur reo an reort a bi m'ina  
cailini':  
Naoi naonbair naoi n-uair  
Dealb na mná iuarde ó'fear;  
Aíaró an r'luaidge ar an mnaoi bám,  
Aur don fcar amháin a ráit vo'n  
mnaoi óuib.
56. *Súil na cipe i n'iaró an éirínnne;  
Súil an éobann i n'iaró an éairnge;  
Súil an éailin óig i n'iaró an éiríá;  
Na r'pí amhairt ir éiríe ar bié.*
57. *I' fearu ríre ma aice 'ná ríre  
ma áit.*
58. *Má' fada lá, éig an oirde pá  
ó'irteao.*

## PROVERBS, QUATRAINS, &amp;c.

1. A full belly does not understand an empty one.
2. Every finger is not the same length, nor each son of the same disposition.
3. Porridge is a good thing (but) a deal of it is enough (too much of one thing, &c.).
6. A deed postponed, a deed the worse.
7. Do not be first or last at a meeting.

8. Do not be in front of a bog or at the end of a wood.
10. More of it (*lit.* more pressure) on you.
11. The friendship of the Callans—the heat of the oaten bread.
13. I have eaten enough, and left leavings, and only for good death I would not get it.
14. The sufficiency of the five provinces—three of the Finnegans to stay there.
15. One Finnegan is enough in a parish side.
17. The owner of the cow is the first to look for her (*lit.* the man of the cow in the bog-hole).
18. What lingers too long will be forgotten altogether—in the long end.
19. The spring wind from the north-east; the autumn wind from the south; the winter wind from every point; and (as to) the summer wind, it matters not whether it will be in it or out of it (*i.e.*, no matter whether there would be a breeze or not it wouldn't be strong).
20. Patrick asked Oisín what kind of weather they had long ago. Oisín was an old man of great age. He told Patrick that they had "a foggy winter, a frosty spring, a varied summer, a sunny autumn." Patrick said that they had God on their own counsel (*i.e.*, God gave them all they desired). "That were no wonder," said Oisín, "we ourselves were thoroughly on one another's counsel" (*i.e.*, they were in thorough agreement with one another).
22. Moss does not grow on a rolling stone.
24. The coming of the rye to you!
25. Hunger is a good cook.
26. The crow's provision (saving up). [Said to thriftless people. The reference is to the crow's habit of picking up and then dropping a potato, &c.]
27. No wonder that I should be worn and peevish; many's the John I have shaken hands with: John O'Duffy and John O'Daly, and John Brady with the hump.
28. It is hard to prepare a lent plough-team; where I will find the hame I will not find the thong.
29. The house of the thrust wisps, and a garden to look (appear outside.) [Said to people careless of their house and garden.]
30. A gracious warming since the men left home.
31. There is nought in the world but mist, and happiness (or sport) only lasts a while.
32. The windy day is not the day for the scollops (thatching-pins).
33. If they are like one another, they are related (where there is resemblance there is relationship).
34. I won't go home till day, through fear of my being drowned in a [bog]-hole; long ago the *bucach* of the white hair said, that it is through a woman I was fated to be lost.
35. Devil a much good in it!
36. There's a set or stiffness in her neck [said of a stubborn woman].
37. There's garlic in her nose [said of a conceited girl].
38. If he is asleep, may he rise in health; if he is not asleep may he never rise.
39. He who gets the name of rising early may sleep till the sheep's milking-time (*a*) or till dinner-time (*b*).
40. The health of Éirín and Co. Mayo, and when the Gaels (or Irish) die out may nobody be alive!
41. The lake is not the heavier of the duck;  
The steed is not the heavier of the mane;  
The sheep is not the heavier of the wool;  
The body is not the heavier of sense.
42. Every second day from *my* day on, said St. Brigid.  
Every day from *my* day on, said St. Patrick (*i.e.*, of fine weather).



5. 1 ὁὐκ ἔστιν ἡμεῖς ἵνα ἴδωμεν τὴν ἐκείνου (c).

51.  $\text{Cl}\alpha\zeta\alpha\sigma\alpha\upsilon\ \dot{\iota}.\ \epsilon\acute{\alpha}\rho\mu\alpha\upsilon\ (?)$ . Cf.  $\epsilon\lambda\omicron\zeta\alpha\upsilon$ , a pyramid, O'R. and C.

53. Tá amur as "ppáirinn" le "Lámie," 7 as "cporie" le "moille." Tairbeánann an t-amur láir seanfocal reanta do beir ann.

Cuirseó na cinn seo éagam ó'n mairgheasac, i. 41, 42, 43, 46, 47, 48, 50, 51, 7 53. Ir ias po annamanna na noaimie ó a bhuair-pa an éuro eile ó's bfuil éuar, i. Lúcár O mairgheas, Tomás mairgheasair (mairgheasair?), Tomás O Cúairgheam, Tomás mairgheam, Brian O Cúairgheam, 7 páirac O beir (O bpoim?).

Seorain laoroe.

[Doir an t-oirie Seasán mac Bhruadar i Lúir 50 bfuil an fgoil ghaeil gae bheirinnis as toul ar asair 50 treun, 7 gur gearr go mbeiréar as cur i gcoir le haigair tiorola puidle.]

### IRISH STUDIES.—III.

It is assumed that those who read these hints really wish and have decided to make the Irish language a part of their own intellectual being; that they wish to regain their lost place in the intellectual continuity of the nation; that, in short, they are determined to master Irish as a living language. The time comes for every persevering student of a language, when the language becomes part of his nature. He thinks even his most intricate thoughts in it. He uses it in accordance with its own nature and genius. If he be intelligent, he may even go farther; he may extend his use and faculty of the language beyond his precedents and authorities, his instinct of the language teaching him how its development must justly and naturally proceed. This is the mastery of a language. I do not say that any person now living has acquired this mastery of Irish. Even those who have spoken Irish from childhood are limited in their power over it, their mastery being in all or most instances confined to a part of the language, limited by dialect, by want of extensive reading, and by want of exercising their powers.

But if any person should say that one who has not spoken Irish from childhood cannot completely master it by application, he would be mistaken. Some who know Irish well have said so, owing to their experience of the blunders of learners, and because in their own minds they feel that their knowledge of the language is instinctive, not consciously acquired. Learners themselves have despaired, but that is because they have not had proper opportunities of grasping instinctively the native idiom. Such opportunities have been increased and multiplied of recent years, and continue to be extended. The greatest obstacle to our making Irishmen of ourselves is want of courage.

A living language must be learned through the ear. We may know every word of a language, and yet be unable to understand a sentence of it when we hear it. The first instalment of the instinct of a language to be acquired is the power to follow and distinguish its words without strain when spoken. Like every other effort of the mind to learn, this will be done most successfully if done methodically. It cannot be done at all unless we find a way of spending a good part of our time in the company of persons who speak Irish. If we have not such persons near us, we must go to look for them. Much can be done in a fortnight's holiday spent in some Irish-speaking

district. These districts are now easily reached, and holidays may be spent in them pleasantly and not expensively. There is, I think, no such district in Ireland without some one who can read Irish with fair fluency. The learner who goes there should bring with him some book of folk-lore, or some back numbers of the GAELIC JOURNAL, choosing by preference Connacht stories for Connacht, and so on. When he finds his reader of Irish, let him follow this method: First, let the reader read a story aloud, the learner looking on and hearing the sounds of the words with whose printed aspect and meaning he is already acquainted; hearing also the way in which word is joined to word in a sentence. Having gone on with this exercise for a time, let the learner endeavour to follow the reader without following the letterpress, but so as to be able at once to look at the book should the sounds become anywhere unintelligible. That is the second stage. By degrees, he will find that he can trust more and more to his ears, and will have less and less need to use his eyes. Then comes the third stage. Let him rely wholly on his hearing, not looking at the book at all, and should the sense become obscure, let the reader explain it. In a surprisingly short time, if the learner began with a fair knowledge of the vocabulary, his ear will have been trained to the Irish language.

One caution should be observed. Avoid very fast speakers and old people without teeth. Of course, if the learner can find a reader nearer home, he should do so, but it is a great advantage to be in a place where he will hear Irish spoken from sunrise to sleeping-time. He may be obliged to give people to understand that his object is to hear and learn Irish, not to listen and talk to them in English. He himself must talk all the Irish he can.

With the new volume of the JOURNAL, some practical lessons, not hitherto to be learned from books, will be commenced.

E. MEN.

"OIDE SCOILE" writes: "Doubtless, many teachers will sit next July for certificates to teach Irish. From my experience I would offer a few suggestions. First, every candidate should make sure of Irish spelling, and this he can best do by endeavouring to spell the words he can speak or hears spoken. In this respect Dr. Hyde's books will be found the best aid. Next, to acquire facility in Irish composition, translation from Irish to English, and then re-translation, should be constantly practised. Those who cannot speak Irish should master Fr. O'Growney's Lessons. 'Practice makes perfect' applies to Irish as to every other subject."

"FEAR NA MBO," a student, in a letter, which we much regret we have not space to publish in full, makes the following suggestions, which by experience he has found of great practical service: A book of up-to-date popular Irish, say Dr. Hyde's *Cois na Teineadh*, should be taken up by the student, the Irish done into English, the English back into Irish, comparing the result with the original. This plan, he says, "has done more for me than all preceding efforts put together." He also suggests the substitution of the same book for the antiquated texts now prescribed in all the programmes, even for the little children in the National Schools. The book should have a vocabulary and marginal notes having reference to the rules in Joyce's Grammar.

JOHN P. HENRY, M.D., Lewisham, London, S.E., offers a number of suggestions. One of the first and most pressing needs, he writes, is a concise but comprehensive



pronouncing dictionary (Irish-English and English-Irish) published at a moderate price. A portion of the Mullen Bequest could be allotted to the work, which would be carried on under a committee of scholars, who could aid in extending the vocabulary for technical needs. Dr. Henry has found Fr. O'Growney's *Lessons* an enormous help, and thinks his phonetic key should be generally adopted. The "Lessons" are too easy and gradual for students who can advance rapidly. The books of the Society for the Preservation of the Irish language are admirable for such students, but are wanting in phonetic aid. A fourth more advanced book is needed. Canon Bouke's *Lessons*, if revised and improved, cleared of discrepancies, and provided with a pronouncing key and glossary, would be the best book of all. A standard of pronunciation for literary Irish is required. Archaic texts should be thoroughly modernized for present purposes. At present our object should be to publish Gaelic literature which will be bought and read by as large a circle as possible.

**GAELIC AT MOUNT MELLERAY.**—In January, 1895, the Very Rev. F. Prior established an Irish class, which later in the year was divided into an advanced class and an elementary class, the latter being conducted by Brother Patrick. The first result of this work was that the Rosary was publicly recited in Irish, the "Gloria" being sung by a small choir of the students, assisted by the boys from the infant school. This is continued during Lent and the months of May and October. Three Irish songs were sung at our summer play. This year, it being proposed to form a Gaelic Society to strengthen the work, a meeting of all the Gaelic Students in the Seminary was held January 21st, 1896. The chair was taken by Mr. Duncan Fickling, and "St. Patrick's Gaelic Society" was formed under the patronage of the F. Prior. The following officers were elected:—Mr. Patrick J. Nagle, President; D. Fickling, Vice-President; Daniel Lyons, Hon. Sec.; Richard Lee, Treasurer; who appointed as their Council, John Collender, Richard O'Farrell, Thomas Hinton, Michael McCormac, John Casey, John Warren. The Society is affiliated to the Gaelic League, and copies of the *Gaelic Journal* are circulated amongst the members.

D. LYONS, Hon. Sec.

**GAELIC LEAGUE ATHLETIC TOURNAMENT.**—At the instance of the Cork Gaelic League a hurling and football tournament has been organized in Cork by the "Nil Desperandum" Gaelic Athletic Club. Over fifty teams have entered for competition. The proceeds of the tournament, which will last over many weeks, are to go to the funds of the League. The Cork County Board of the Gaelic Athletic Association has, through its chairman, Mr. Deering, expressed the warmest sympathy with the movement directed by the Gaelic League. The next step should be the formation of Irish classes in immediate connection with the various branches of the Gaelic Athletic Association. Such a move would be, in the words of the Danish scientist quoted elsewhere, "a source of refreshment for the national vigour" of the Association.

The *Shan Van Vocht* (Sean bhean bhocht), Belfast, for February contains an article by Miss Edith Dickson on "Our National Language," giving it a clear and convincing way the reasons why we should cherish and cultivate it.

## TORATH AN tEANNTORA.

**THE BISHOPS OF DOWD AND CONNOR**, by the Rev. James O'Lavery, P.P., M.R.I.A., is a notable contribution to Irish Church-history. It forms the fifth volume of Father O'Lavery's *History of the Diocese of Down and Connor*. The work is one showing great industry and research. The Irish names are not murdered, as they have often been by our ecclesiastical writers.

**CAPANAGAREN DOTRINEA.**—This is a reprint by Mr. Edward Spencer Dodgson of the oldest Spanish-Basque book now extant, the Christian Doctrine of Capanaga. Mr. Dodgson, who is an Englishman, is a student of Irish and a longtime subscriber to the *GAELIC JOURNAL*. We wish success to his work on behalf of a language which, it seems, must have preceded even Celtic in Western Europe. Tradition and ethnological speculation alike assign to the Gaedhil a connexion with the pristine inhabitants of Northern Spain, and give ground for kindly fellow-feeling.

**THE PRESS AND THE IRISH LANGUAGE.**—*United Ireland* has of late devoted much space every week to interesting and valuable matter in Irish or dealing with Irish. The *Weekly Independent* has also, for some time past, published a column of notes on the movement, and is now offering attractive prizes for Irish composition and translation. We look forward to seeing before long not only the weeklies but the daily journals making up for lost time by extending a spontaneous and wholehearted support to the efforts now being made on behalf of the preservation and cultivation of Irish. A recent issue of the *Irish Times* printed with prominence Mr. T. O. Russell's Irish poem, an *phéireóg*, which, with its original Irish air by Dr. Annie Patterson, has been quite in vogue of late. The columns of the *Cork Weekly Examiner* and the *Cork Weekly Herald* have contained some excellent specimens of Irish prose and poetry during the past month.

**ZEITSCHRIFT FÜR CELTISCHE PHILOLOGIE.**—It is safe to prophesy for this review while it lives (and may it long live) a leading part in the study of the Celtic languages. By far the greater portion of the first number is devoted to Irish. Among the contributors are Mes-srs. Whitley Stokes, Zimmer, Kuno Meyer, Strachan, Thurneysen, Guido, Loth, Rhys, Stern, Father Hennebry and Domhnall O'Focharta. The Gaelic textual matter includes a Manx folk-song of deep and simple feeling, edited by Professor Strachan; Cummin's Poem on the Saints of Ireland, with notes and glossary, by Whitley Stokes; *Goire Conaill Chernaig i Cruichain*, translated and annotated by Kuno Meyer; Father William English's humorous poem, "Cíe ná cill nár shaghaidh aon bhriathair chuir spéis ná suim i n-im ná i mbláthaigh," edited by Father R. Hennebry; "Cú binn an t-leilbhe," a folk-tale, by D. O'Focharta. Thurneysen writes on the Irish copula. There are also notes on the Milan glosses, by Strachan; on a Celtic leech-book, by Stokes; on the Irish sages, by Zimmer; on the Irish MSS. in Stockholm, by L. C. Stern, etc. Eleven articles are in English, five in German, and five in French. The London publisher is David Nutt, 270 Strand.

**SUBSCRIPTIONS FOR PUBLICATION OF LESSONS.**—The following subscriptions to defray the expenses of publishing the continuation of Father O'Growney's "Simple Lessons in Irish" have been received:—



Members of New York Philo-Celtic Irish School, 12 East 8th street (St. Mark's Place), New York City, per Captain Norris: Captain Thomas D. Norris, 10 dollars; Mr. Denis Burns, 6 dols.; Mrs. Julia Eames, Miss Susie Eames, each 5 dols.; Miss Ella M'Carthy, Mr. John Tracy, each 2 dols.; Messrs. P. J. Boylan, John Keown, Michael Cronin, Miss Bridget M'Dwyer, Mr. P. M'Dwyer, Miss Alice Fanning, Messrs. John Casey, Joseph Cronien, Patrick Ginnelly, M. J. M'Nulty, Miss J. O'Brien, Miss Maggie O'Connor, Mr. R. C. Foley, Miss Mary D. Aylward, Messrs. Frank M'Kearney, T. A. Walsh, J. P. Kelly, Miss M. Donoghue, Mr. Thomas Olwell, Mr. Patrick M'Kearney, each 1 dollar.

Members of Philadelphia Philo-Celtic Society, per Mr. Francis O'Kane, 1417 Bainbridge Street, Philadelphia: Messrs. Patrick M'Fadden, Thomas M'Eniry, J. J. Lyons, George W. Boyer, Miss Ellie O'Connor, Miss Mary O'Connor, Miss Mary O'Mahony, Messrs. James P. Hunt, Martin Walsh, Thomas Jennings, Joseph M'Garrrity, Francis O'Kane, John Mailey, 1 dollar each.

Members of the Gaelic Society, 64 Madison Avenue, New York, per Mr. Patrick O'Byrne: Messrs. Henry Magee, Pierce Kent, Michael A. O'Byrne, Edward T. M'Crystal, George O'Hanlon, Patrick Reynolds, Patrick O'Byrne, 1 dollar each.

### CORRESPONDENCE.

ADAM MAC AN UHÁIRIO.—Thanks for corrections and suggestions. The quantity of "Lessons" necessarily fluctuate from month to month. Part III. of "Lessons" will not be much longer delayed. Ní fhuas tuime 'na amár.

TOP.—You omitted to give name and address. The list of suffixes would be useful to beginners, but would occupy too much space in *G. J.*

TOMÁR O COIMEÁDAN, DÉANTÓIR ITCAMPARÓE CÚITRUC 7 SÁE UILE ÉIMEIL PREMPÉUL, Calle del Correo Mayor No. 4, City of Mexico.—Thanks for letter. Matter will be made use of.

D. O CEALLAÉÁIN, PEAPANN-AN-CHOIRÉ, I NÁPANN MHÓIR.—The information contained in your letter will be carefully noted and utilized.

REV. P. O'KEEFE, P.P., Clerihan, Clonmel, sends us for publication the following extract from a letter to him by the late Mr. John Fleming:—"75 Amiens-street, Dublin, March 11, 1888. DEAR FATHER O'KEEFE, since the receipt of your kind favours, I could not see my way as to what reply to make in respect of them. . . . I was most anxious to do what you wished, especially as I believe the little work ('Sermons at Mass') would be a grand affair in Irish. Well, to-day I have made up my mind to put into every future number of the Journal a small portion of a sermon—say one-half—and such a portion I have to-day translated. . . . Your blessing upon the work, dear Father O'Keefe. Yours very sincerely, JOHN FLEMING."

### ENNAS.

The Gaelic League has now twenty-two working branches.

A strong Irish class is being conducted on very practical lines in the City of Derry.

CLÓR DÚINN SÓ OROIFAR DUBGLAR OE HIOE 'NA RYRUÓIR SHAEUILGE DO'N PHYOM-ROGLAR ROGBA.

TÁ IAPPAÉT DÁ TABAIRT AR JEANMÓIR SHAEUILGE DO ÉUP DÁ DEUNAM ANOIR 7 APIR I MBAILÉ DÁ CLIAÉ.

The preparation of the long-promised phrase-book of Irish conversation is now being rapidly pushed ahead by a sub-committee of the Gaelic League.

MÁ' R PÍOP É, I' PÁÉ IONGNÁD É, SÓ BPUIL CUMANN SHAEUILGE LE CUP AR BUN AS OPEAM OE MIACÁIB LÉIGINN I SCOLÁIRIOE NA TPIONÓIRIOE.

O 'EUG AN EÁNÓAC SOOMAN PEAL Ó FOIN, NIOP CINEACÓ SON ORNE SHAEUILGE I N-Á IONAS I SCOLÁIRIOE NA TPIONÓIRIOE. DÁ OROIFÉADÓI PEAP ÉIGIM TO DEUPAD PPEIR 7 SPÁD DO'N TEANGARÓ!

IAPPAADÓIR AR SÁE SON DUIME ÉEANNUIGEAR PUO AP BRÉ ADÁ AR PÓSPAD 'FAN IUPLEABAR, Á CUP I OEUIGPINE TO'N LUÉT VIOLTA SUP EPÉR AN IUPLEABAR PUAP PÉ PÍOP API.

An able and well-informed article, entitled, "How the Celtic Revival Arose," has been contributed by Mr. M. A. O'Byrne, of New York, to the *Catholic World* for March.

Some further time is required to obtain full information from the Education Office, prior to the distribution of the Cleaver Memorial Prizes for 1895 among national teachers.

TÁ PÍUL AGAMN SÓ MBERÓ "SSEULÁIRÉACÉ NA MUNHAN," LEABAR PHAPPUZ TI LAGHAPPE, AP PÁGÁIL LE LINN NA BPACAL PU TO LÉIGÉAD DO'N PUBLIRÉACÉ. LEAT-ÉPOM ADÁ API.

Arrangements for the Kerry conference are being completed. A preliminary meeting, at which delegates from different parts of the county are expected, has been summoned by the Tralee Gaelic Society.

PUAP AR MBUAN-ÉAPA NILEAR TOMÁR OE POPPA I NUA-ÉABPAC TPOM-BUILLE BPONIRÉACÉ, ADÁ PEAL Ó FOIN, ACÉ BUIRÉACÉAR LE UIS, ADÁ Á PLÁINTE ANOIR AS TUL I BPEABAR APIP.

TÁ CÁPRA NÓ MAPA DÁ ÉUP I SCÓIR AS CONPAÓ NA SHAEUILGE ÉAIRBEANPAP LE NATANNAIB EUGRÁMILÁ SÁE CEANNÉAP I NÉPUNN I N-Á BPUIL AN SHAEUILGE AP LABAIRT, 7 A MEÚO DÁONE LABAP I.

A new Gaelic society has been formed in Pawtucket, Rhode Island, and a society in affiliation with the Gaelic League is announced as about to be formed in Detroit, Michigan.

The fourth part of Father O'Growney's "Lessons" is appearing monthly in the *Brooklyn Gaelic*. A revised edition of the Lessons from the beginning is appearing weekly in the *New World*, of Chicago.

We hope to have indexes of volume V. and volume VI., just now complete, of the JOURNAL speedily prepared. The frontispiece to vol. V. will be a portrait of Zeus, the author of the famous *Grammatica Celtica*.

The Gaelic League is preparing a statement, dealing with the whole case for Irish in primary education. The fullest information is being gathered on the position of the Welsh language in the Welsh primary schools, and on the steps by which that position was secured.

The Cork Gaelic League gave an Irish concert on the 12th ult., at the Assembly Rooms, Cork. Herr Gmur conducted. Two Irish choruses were rendered by eighty juvenile voices. Mr. Owen Lloyd, the celebrated harpist, contributed prominently to the success of the entertainment.

Father Hennebry delivered a lecture replete with facts about the Irish language to the Irish Literary Society, Liverpool, on the 10th ult. He mentioned, *en passant*,

that a son of the great O'Donovan is now studying Irish under Professor Kuno Meyer, in Liverpool.

ní fada go mbeir "Laoró Oirín i dtír na nOg" ar easaig 7 ar peic a5 tomár O'Flannghaile i Lonsain. Tá luaithe, dá fheadar. Uthá fílling beiréar ar an leabap.

Tá leabap beurla, freirim, ar tí ceasáit ó lámh an ughaíor fíoglaínta éuona. "For the Tongue of the Gael" ír ainm só, ír beas dáil dá mbaineann do'n fhaeóilís naé mbeir tuapaig ar fan leabap ro. leat-éiríon a luad.

Leabap ír mó le páo 'ná ceasáir oib fan, 7 é dá fíoglaínta a5 an paio fceutona, tomár O'Flannghaile, foelóir faeóal-Shapanaé a5 baint leir an nua-fhaeóilís map atá ír ar fhaeóil-fíoglaínta 7 ar fhaeóil-leabap láirnead. Beir an foelóir dá fíol ar éiríon.

On the evening of February 13th, a magic lantern show was exhibited at the Cork Gaelic League by Mr. J. J. Murphy. The names and explanation of the views were given in Irish, and the entertainment was varied by Irish vocal and instrumental music. The idea should be developed, as it would prove of immense service in the rural districts.

Arrangements have been made by Mr. T. D. Sullivan, M.P., through the Gaelic League, Dublin, and the Gaelic societies of New York, to secure the interests of the Irish language in the Mullen bequest, of which Mr. Sullivan is trustee. A competent lawyer has been engaged, but no litigation is anticipated. Some time must elapse before the estate is realized under the terms of the will.

1 n-ionao tuapaig ar obair na bliadna, ír é puo beiréar dá éiríon i n-easair a5 Connrad na fhaeóilís imbliaúna, leabapán i n-a mbeir cup ríor ar fhaeóil na fhaeóilís, ar a maitear 7 ar a tairbe, ar an leatrom fad' bfuil ír, ar an nór i n-áiríon a fhaeóil, ar an obair atá dá éuonam ar a fon, 7 ar fhaeóil nio eile baineap le n-a leap.

Beir an leabapán ro 'na leabap eoluir 7 treoir a5 muintir éoranta na fhaeóilís, 7 'na leabap fhaeóilís a5 na daoimib go coiteann. Beir an cápa doubramap fá éilíon ann, 7 a lán de neitib eile naé fhaeóil atá do beasáin daoine i staob na fhaeóilís.

Feir éolir 7 oirpíor dá raib i nglarú i nalbain, ní 'l i bpaio ó foim ann, ír é an éiríon do'n éiríon ír mó do éiríon leir an oirpíor, a5allam fhaeóilís do bí ír an éiríon ambróp 7 buadail ós do muintir fhaeóilís. Tá éiríon, éus an beasáin coirpíor dá raib i léiríon, fá fhaeóilís o'fíoglaim, 7 do fhaeóilís go léir a éiríon do éuonam.

Ír beas a raib le maoréam de bapí bliadna a5 an acasamí fíoglaínta i staob na fhaeóilís, an lá fá fhaeóilís. Tá obair na hacasamí paimte 'na dá leir, obair éiríon a5 baint le heolair coiteann, 7 obair náirínta a5 baint leir an teangair náirínta. Ír amlaí atá an obair éiríon, atá ar éumap cáic, dá fhaeóilís a5, 7 an obair náirínta, atá fhaeóilís cabair fhaeóilís eile, dá leiríon ar fhaeóil.

On April 10th the Belfast Gaelic League holds an Irish language conference in the Ulster Hall, Belfast, to be followed by an Irish concert. The conference will be of a practical business-like character, the resolutions proposed being vigorous and to the point. Delegates from

all parts of Ireland are expected. The arrangements have long since been perfected with great care and precision. Dr. Sinclair Boyd is to preside.

At a meeting in support of the Irish language movement held in the rooms 153 Conway-street, Bikenhead, on February 26th, Mr. T. Burke presiding, the following resolution was passed unanimously:—"That the Irish class heretofore held in these rooms be constituted a branch of the Gaelic League, and that the officers be—President, Dr. Liston; vice-president, Mr. Mannion; treasurer, Mr. F. Savage; secretary, Mr. P. Lawlor; assistant secretary, Mr. M. Savage; instructors, Mr. T. Burke, Mr. P. Lawlor, Mr. O'Kelly, and Mr. O'Donoghue."

The *Oban Times* appears full of Gaelic matter. A recent issue contains a review of Mr. M'Bain's Gaelic Dictionary, from which we quote the following passage:—"The author deals only with Scottish Gaelic, and excludes 'the mass of Irish words that appear in our larger dictionaries.' We fear he has used the pruning knife too freely, and lopped off as Irish words many which have from time immemorial entered into the vernacular of the Highland people. It is not easy to 'read the marches' thoroughly between Scottish and Irish Gaelic. At the period of the Dalriadic immigration the two languages were identical, or it would be more correct to say, that the one language was spoken in Ireland and in the West of Scotland, for the inhabitants were one people. Through the lapse of time divergences took place and different dialects sprang up, but many words in both countries can be claimed both as Scottish and Irish. We miss several words, which we have always regarded as pure Scottish, and which are current in the dialect of the people in South Argyllshire. Very many of the words in the dictionary are identical both in Scottish and Irish Gaelic, showing the truth of what we say above." A very sound and judicious criticism. Nothing could be more unscientific, unnatural and misleading than any attempt to read the marches.

DR. PEDERSEN ON THE IRISH LANGUAGE.—What pleased us most in the 1895 report of the "Society for the Preservation of the Irish Language" was the address of Dr. Holger Pedersen, of the University of Copenhagen. He said:—"First of all, I look upon the preservation of the Irish language as an act of justice due to that part of the Irish people who still speak the Irish language; for the intellectual and moral development of a people cannot be promoted, as it should be, by any other means than the mother tongue. But besides this, the preservation of the Irish language should be considered as a part of the National cause by the whole Irish nation, whether they speak English or Irish; lest they should lose the ties connecting them with the great past of Ireland. Of course, the chief thing aimed at by patriotism must be the future prosperous state of the country, but if I should arise after my death, having lost every remembrance of the present life, surely this would not be a resurrection at all; it would not be I; it would be another person that would arise. Therefore, I think that the oldest monuments of the Irish language ought to be studied, the wonderful tales in the ancient Irish manuscripts ought to be read, and the development of the Irish language and literature ought to be carefully traced down to our own time in all the high schools of Ireland. Irish philology ought to be one of the most prominent disciplines of Irish education. I am sure that this would be a source of refreshment for the national vigour of the people." He then went on to refer in striking terms to the importance of the Irish language to science and to the history of civilization.



## DIS-HARMED IMPRECATIONS.

BY REV. J. M. O'REILLY,

*Surry Hills, Sydney, New South Wales.*

I have already said that *ṡpae ṡṡeul* must be *ṡpaoi ṡṡeul*—lit. "mage a story," "druid a story," or "wizard a story;" and will be a phrase used as euphemistically synonymous with *ṡabai ṡṡeul*, or *ṡeasban ṡṡeul*. By the way, in West Mayo, the last is always aspirated—pr. "yoon," and is always used when the same people would say "sorrow a news," if it were in English they were talking.

For *nāp ēipṡṡrō an t-aeṡpōr leat*—language is full of the traces of efforts at softening or wholly annihilating the inherent sentiment of curses.

In Ireland this process is known as "taking the harm out" of them; and the harm is the meaning.

Sometimes the "harm" is not extracted—in the process. But then, the people do the next best thing immediately after. They say, for instance: "bad luck to you"—"and I *cras* you agin." Here, "I *cras*" means "I *cross*, or *wish* your bad luck," i.e., "I wish to take the harm out of my curse again as far as I can."

Sometimes they leave the harm *within* as regards the person cursed, but try and extract their own guilt in reference to it, e.g.: "May the divyle act so and so by you," "if I'm not *sinning*," or, "God *forgive* me," or "*Christ pardon* my mouth," or "God *pardon* my *evil* for *cur*ing."

But the rule is to "take the harm out" in the course, or process of the curse—even when they curse in English. KINS, or KENS, was a popular ending in such *dis-harmed* imprecations, both in England and Ireland. But in Ireland KUNS is quite as frequent as *kens* or *kims*, doubtless through the *caol* to *caol* and *leat* to *leat* an instinct.

*Instances*:—*Dickens*, for *divyle*. I have often heard the *kens* postponed till after the *v* of *divyle*:—"The *div-kens* so-and-so you." *FAYKINS*, or *fa-kims*, or *fekins*, for *faith*; "sow-KUNS" for *swel*—in Ireland. "O'd's Body-KINS, for God's Body."

"Cup" in Irish, holds very much the same office as this KINS in English. It is constant at the end of curses; their own ends, of course, being evicted to give it place, except when the central word of the imprecation is so small, that to take a syllable from it would mean removing its whole self, e.g.: *ṡō in nāp ēipṡṡrō an t-ṡō leat*. In such a case, the "cup" is just added to the *ṡō*, and the latter becomes "ṡēcup," and all harm, because all meaning, has left it.

*ṡab-cup* is constant for *ṡab-al*; "ṡ'anam o'n *ṡab-cup*"—it is even shortened to *ṡab-c*, pr. "d'yowk," "ṡab-c a murre lion." And this, too, is copied, or rather transferred into English—both *cup* and *c*. By my *oak* is common for by my oath; *thaw-cup*, shortened to *THRAWCKS*, and *fai-cup* (*caol* to *caol*) shortened to *FAYCKS*, are in constant use for *truth*, and *faith*. "ṡ leab-cup," in like manner, for a *leabava*. The meaning of this latter is not to the pre-ent purpose, and so I will defer it to another time.

This "cup" is so common a mending of Irish imprecations, that even an English word ending in *cus*—for instance, *hens-pus*, would sound as an Irish word to genuine Irish ears—and not as a good sort of a word either.

Well, now; let us see. Put "cup" to *ṡō*, and it becomes *ṡēcup*. And this shortened, will be "ṡēcp" in a moment; like *ṡē awē*. *nāp ēipṡṡrō an t-ṡō* leat,

would be so horrible to the Christian Celt, that it is only in serious rage he would say it. But *nāp ēipṡṡrō an t-ṡō-cup*, or an *t-ṡēcp*, leat, would be perfectly safe, because meaningless. "ṡēcpōr" got among the people sometime or another. It was better than *ṡō-cup* in that it had a finer sound; in that it had some meaning, and yet none in the curse; in that it was a variety, and anyone acquainted with the Irish-speaking districts will see meaning in this last reason—and so it slipped in sometimes, and at last it remained, and its origin was forgotten as the generation that knew it passed away.

Then it was also so very easy a step from either *ṡō-cup* to *ṡō cpōr* (as it was, doubtless, at first pronounced), or from *ṡēcp*, to *ṡēcp-ṡōp*, that the passing from one to the other was a matter almost of inevitability, given the word *aeṡpōr* at all.

The nearest English analogy I can think of is *BODY-KINS* where *Body* is left untouched, and *kims* added, just as *ṡō* is left whole in Irish, and "cpōr" added.

But already too much. Let my excuse be that it is much easier to see these things at a glance than set the sight so clearly before others. In such matters a disproportionate preface is sometimes a necessity. For the Irish of one district, and the genius of its methods, are often wholly foreign to people of another Irish district; and "if that be so in the green wood"—saving irreverence. And even when one is from the district of a phrase or word, it may be as mysterious to him as to a stranger, unless he has observed the old people and their ways, and retained the same in his memory. And that is a matter of personal "turn," and, above all, of deep, natural, unaffected love of his native land.

As to people who start far-fetched theories to explain Irish phrases—they will not explain them. The Irish rarely corrupted a word very far, and the explanation of such corrupted phrases will be found "nearer than the loor," or nowhere. If we go outside the door—i.e., into foreign learning and its ways and methods—to look for them we may travel far and grow weary with honest work; but the journey and the labour will be in vain for our purpose.

## THE GAELIC PAPERS.

The *Gaelic*—247 Kosciuszko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4 s. a year).

*Ma Talla*—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator*, *Ballyshannon*, *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; *New World*, Chicago; in Scotland—*Glean Times*, Inverness *Northern Chronicle*.

All editorial matter should be sent to the Editor, Mr. John MacNeill, Hazelbrook, Malahide. All business communications should be sent to the Manager and Treasurer, Mr. John Hogan, 8 Leeson Park-avenue, Dublin.







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